



Indian Art
from the
George P. Bickford
Collection



RAR

709.54

IND



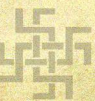
INDIAN ART

Indian Art from
the George P. Bickford Collection

Introduction by W. G. Archer

Foreword by Stanislaw Czuma

Published by The Cleveland Museum of Art



Indira Gandhi National
Centre for the Arts

INDIAN ART

from the George P. Bickford Collection

Introduction by W. G. Archer

Catalogue by Stanislaw Czuma



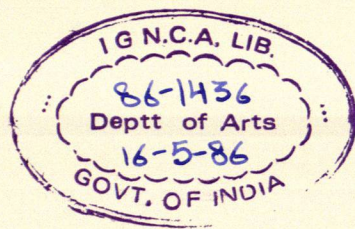
Published by The Cleveland Museum of Art



Indira Gandhi National
Centre for the Arts

Trustees of The Cleveland Museum of Art

George P. Bickford
James H. Dempsey, Jr.
Robert I. Gale, Jr.
Mrs. David S. Ingalls
James D. Ireland
Severance A. Millikin
Mrs. R. Henry Norweb
George Oliva, Jr.
A. Dean Perry
Mrs. Alfred M. Rankin
Daniel Jeremy Silver
Mrs. Seth C. Taft
Paul J. Vignos, Jr.
John S. Wilbur
Lewis C. Williams, *President*
Charles B. Bolton, *Emeritus*



Exhibition Schedule

The Cleveland Museum of Art
Cleveland, Ohio
January 14 through February 16, 1975

University Art Museum
The University of Texas
Austin, Texas
March 20 through April 25, 1975

Krannert Art Museum
University of Illinois
Champaign, Illinois
October 5 through November 9, 1975

Fogg Art Museum
Harvard University
Cambridge, Massachusetts
February 3 through March 7, 1976

University Gallery
University of Florida
Gainesville, Florida
March 28 through May 3, 1976

Phoenix Art Museum
Phoenix, Arizona
May 28 through July 30, 1976

University Art Museum
University of California
Berkeley, California
October 5 through November 28, 1976

University of Michigan Museum of Art
Ann Arbor, Michigan
January 2 through February 13, 1977



Preface

American art museums, beginning with the activities of the Museum of Fine Arts, Boston, have been the leading collectors of Eastern art in the Western world. Private collectors have also led the way, particularly in acquiring Chinese art before World War II. Indian art was in a somewhat less propitious position until after that war. With a very few and relatively modest exceptions, Indian (and most phases of Japanese) art was conspicuously absent from private collections. The war in the Pacific and South Asian theatres changed all this and exposed hundreds of thousands of Americans to the "mystery" and excitement of Indian art and society. The earlier writings of Coomaraswamy were now read in the light of fresh and direct experience. Some fortunate and intellectually curious individuals—many of them from universities, like Harvard, with a tradition of Oriental studies—began to influence their local scene, either through dialogue with colleagues or by the example of collecting.

George Bickford has been a Trustee of this Museum for eighteen years, and a member of its Accessions Committee for sixteen. His support of the programs of the Oriental Department has been constant and vigorous, and our rapid development of the Indian collection since 1952 has been aided by his enthusiasm, his gifts, and the generous loan of the best of his collection for public display here. His continued contacts with India through carefully planned tours and his activities as Honorary Consul for the Government of India have provided a personal and energetic base, not only for art matters but for other cultural activities involving the subcontinent of Asia. We have spent many pleasant hours and days discussing objects, problems, and prospects. Visiting scholars have been welcomed and their comments noted. Loan exhibitions here and those to which Mr. Bickford and the Museum have lent, have become opportunities for study and enjoyment. Such committed collectors are one of the great joys of working in an art museum. The more the merrier.

The Bickford collection is particularly rich in Indian miniature painting of the Rajput style, yet it also boasts

numerous interesting and beautiful works of the Mughal style as well as the sculpture and decorative arts of India and Southeast Asia. Mr. William Archer's introduction provides details of, and insights into, the history of the collection and its owner. Particular thanks are due to Dr. Stanislaw Czuma, our Curator of Indian Art, for his fine work on the catalogue entries for the many varied works displayed.

It is both a pleasure and an honor to present this selection from the collection of a distinguished Trustee of The Cleveland Museum of Art, and a friend.

Sherman E. Lee, Director
The Cleveland Museum of Art



Acknowledgements

The author would like to acknowledge his indebtedness to Mrs. Margaret Marcus whose initial research for Museum records was used as the base for these entries. My special thanks go to W. G. Archer, Keeper Emeritus of the Indian Section, the Victoria and Albert Museum, for his invaluable suggestions concerning the attributions of several paintings. Professors Pramod Chandra of the University of Chicago and Brijendra Goswamy of Panjab University at Chandigarh deserve additional thanks for their comments concerning several of the entries.

S.C.



George P. Bickford

An Appreciation by W. G. Archer

Keeper Emeritus, Indian Section, Victoria and Albert Museum

George Bickford laid the first foundations of an Indian collection fifty years ago. At the age of twenty, after graduating from Harvard in the summer of 1922, he was accepted as a teacher in Boone University (later Chung Wha), a missionary college at Wuchang, China. At this time he had had no contact with the fine arts except one course in college, but an incipient collector was already dormant. While in China he owned a large chest in which he began to keep an ever-increasing hoard of small objects. He frequented the antique shops and acquired some small metal castings of animals and a few scrolls. In late 1923 George returned from China by way of India. He went from Calcutta to Banaras, and before sailing from Bombay visited Delhi and Jaipur. To his astonished delight he found that Indian art objects were easily obtainable in dealers' shops and could be bought for nominal sums.

During the next twenty years George was absorbed in establishing his career. He graduated from Harvard Law School, went to Cleveland to work for the firm with which he is still associated, married, and settled down. It was the Second World War, however, which suddenly revived his interest in collecting Indian art. He was commissioned as a captain in the Judge Advocate General's Department and in March 1944 was posted to New Delhi. Here he met members of the Archaeological Survey and became friends with Stuart Piggott, the archaeologist, at that time a young captain in the British Army. Together they spent their spare time roaming the Delhi antique shops, and by examining their stocks George gradually extended his knowledge of Indian art. On one occasion he was able to visit Lahore and Rawalpindi where he studied the Gandhara stone and stucco sculptures. During this period of military service he made a number of Indian friends and became increasingly attracted by the warmth and tolerance of the Indian people. Side by side with his growing knowledge and appreciation of India's historical and artistic past there developed a passion for India itself.

In February 1946 he returned to America and resumed his practice of law, but he now had a new
vii

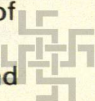
consuming hobby. He was disappointed on revisiting the Cleveland Museum to find that it possessed so few Indian objects but was delighted that the then Oriental Curator, Howard Hollis, was deeply interested. The latter encouraged him to collect Indian objects and put him in touch with that Duveen of Indian art, the New York dealer, the late Nasli Heeramanek. In the fall of 1946 he bought his first few Indian paintings.

During succeeding years his appreciation of Indian art has steadily increased, largely through examining examples but also through constant discussions with leading specialists. It was the greatest good fortune that when Hollis left the Cleveland Museum in 1948 he was succeeded by Sherman Lee. Although Sherman was known primarily as a specialist in the Chinese field, he also had a deep love and knowledge of Indian art, and when he visited New York in the course of acquiring objects for the Museum, George frequently accompanied him. During these visits his knowledge was greatly extended and he also had the chance to acquire examples for his own collection.

In 1958 George took a year off from his law practice and served in Washington as General Counsel for the Federal Housing Administration. This year gave further stimulus to his Indian interest. He was able to visit the oriental antique shops there and came to know the curators of the Freer Gallery. It was during this year while on a lecture tour in the States that I myself first met George and discovered his zest for Indian antiquities.

Fascinated as he is with India, George Bickford has taken every chance to re-visit the country. He went back in 1954 and, after attending the International Congress of Orientalists in Moscow, again in 1960. Since then he has been to India almost every alternate year, visiting the principal museums, becoming acquainted with their curators, and maintaining friendly contacts with dealers and collectors. He was delighted when in 1962 the Government of India did him the honor of appointing him Honorary Consul of India in Cleveland.

Unlike some collectors who operate in a small and



highly specialized field, George has spread his net wide and has collected sculptures, bronzes, and ivories in addition to paintings. If a picture attracts him, he will do his best to acquire it irrespective of its date or style. Having, for example, seen an early masterpiece of the modern Indian painter, Jamini Roy—the *Santal Woman* of ca. 1928 (cat. no. 129)—he fell in love with it. He embarked on a series of friendly discussions in the course of which at long last he enticed this major picture out of its highly sophisticated and sensitive owner. He had known that in the end he would discover the formula which would make the *Santal Woman* his own, and he persevered until one day the deal was done. Why had he spent so much time in pursuit of this coveted object? “Because,” he has told me, “of the very lithe power of the figure and the simple portrayal.”

These same qualities are present in another picture in the collection—a Kalighat painting of Radha and Krishna executed in about 1860 (cat. no. 127). Popular Bengali pictures of this type precipitated the first mature phase of Jamini Roy’s work, and George must have recognized in their clean clarity of form the same simple dignity.

In a similar way, a page from a large *Mahabharata* series executed at Paithan in Maharashtra in about 1800 by a local artist (cat. no. 126) had all the instinctive vigor of village India. It was a “cheap” form of art but its masterly angularity was irresistible.

This freedom from prejudice and willingness to find merit in every period explains the variety of paintings to be seen in the present exhibition. To Islamic painting George is by nature somewhat allergic. But he has not, for that reason, excluded it. A picture in pre-Mughal Sultanate style is damaged but very rare (cat. no. 43), and realizing how significant were paintings of this kind for Indian art-history, George acquired it. For very different reasons, he bought a superb *Hamza Nama* page in which a great cascade of water is carrying all before it, camels calmly quiver at the imminence of danger, and rocks, anarchically piled up, contribute to the over-all air of dreadful slaughter. This picture is among the first truly great products of Akbar’s embryonic studio and a major supplement to the Cleveland Museum’s crucially important *Tuti-Nama* (or “Fables of a Parrot”). Of equally superb quality is an album leaf of about 1650 executed almost a century later in the reign of the Mughal emperor Shah Jahan (cat. no. 47). A group of semi-nude palace

ladies are bathing at night under a full moon with stars, innocently oblivious of a youth who has just arrived. The scene is full of sensuous luxury, and this is delicately enhanced by a series of ladies delineated in the border. The practice of reinforcing a mood or supplementing the main picture’s theme by border illustrations was a special merit of seventeenth-century Mughal painting. Another picture, Mughal in style but Hindu in subject, is one of the finest examples of provincial Mughal painting in existence (cat. no. 54). Executed in about 1770 at Farrukhabad, a dependency of Oudh in Eastern India, it shows Vishnu, in the form of Krishna, subduing the tyrant snake, Kaliya, who is surrounded by a swirling dance of snake subordinates. Milkmaids and cowherds are in the background and the whole scene has the rhythmical verve and spirited élan of a prancing ballet. This picture has a special charm for me since it was formerly in the collection of the late P. C. Manuk and Miss Coles, who first indoctrinated me in Indian miniatures while I was posted to Patna as District Magistrate in 1941. At that time I had little interest in Indian court art but revelled in the primitive art of the Indian countryside. My friendship with P. C. Manuk and his devoted companion Miss Coles led me to spend hours with them browsing over their many albums of Mughal and Pahari pictures until ultimately I succumbed. Of all the strange fates which attend paintings, this is surely one of the oddest, yet most gratifying—that a truly memorable picture which I had first seen in distant Patna in the house of two great friends should now be in distant Cleveland in the house of yet another friend.

If Mughal painting does not bulk large in the Bickford collection, there is by contrast a wide coverage of styles from Rajasthan and Central India. The exhibition includes examples from states such as Mewar, Bundi, Kishangarh, and Datia, each with distinctive themes and idioms. Paintings from Mewar have in general a bold simplicity and a wide range of bright and glowing colors. They are brusque and tough in style and perhaps for these very reasons George has a special liking for them. The majority of examples in the exhibition date from the late seventeenth or early eighteenth centuries, but a page from the Mewar *Bhagavata Purana* of about 1560 (cat. no. 59) demonstrates how potent and glamorous a style preceded them. In the case of Bundi two pictures are outstanding. In one of them (cat. no. 80) a serenely lovely girl representing a mode of music, Kakubha

Ragini, is wandering in a glade of flowering trees. Her face conforms to those of court beauties seen in portraits of Raja Bhao Singh (1659-81) of Bundi, and her sinuous physique and air of brooding reverie are in piquant contrast to the peacock which pecks at a lotus flower dangling from her hand. The second Bundi picture (cat. no. 81) illustrates the strange obsession with violence and speed which overtook local painting in the course of the eighteenth century. Durga on a lion is shown pouncing on a horde of demons, scattering them before her. Shapes whirl in every direction but a muscular virbrancy welds them into a swirling whole. Of special interest is a magical tiger-shoot from Kotah (cat. no. 88). Although this is a late development from pictures executed in Umed Singh's reign (1771-1819), it still retains much of the early naive charm. The tigers are heavily enlarged, the poses of courtiers are over-histrionic, the little trees clawing at the rushing river have become repetitive. But there is nonetheless an authentic Kotah flavor. Pictures of this type (some of which have recently appeared at Sotheby's) show that the original Kotah style could still entrance the local imagination when new interpretations of the jungle had emerged under Raja Ram Singh II (1828-66). A masterpiece of the latter's reign is already in the Cleveland Museum and provides striking proof of the new stimulus which had rendered obsolete former conventions. In the case of Kishangarh, numbers of late versions were produced throughout the nineteenth and twentieth centuries with the result that authentic pictures of the late eighteenth century are hard to come by. The lady with her confidante (cat. no. 96) is a "genuine" late picture which indicates how very real an influence the early style was exerting in the second half of the nineteenth century.

Important as George's holdings of Rajasthani pictures are, it is in the sphere of paintings from the Punjab Hills (termed Pahari, from the Hindi word *pahar*, meaning "hill") that his collection is, strangely enough, strongest. George has always professed to liking Rajasthani pictures more than Pahari, yet in fact he has been more successful in obtaining major pictures from the Hills than he has from Rajasthan. First among them must be mentioned three paintings from Guler. The earliest is a splendid page from what is called *The Siege of Lanka* series (cat. no. 116). This was formerly in the ancestral collection of the Rajas of Guler from which it passed to A. K. Coomaraswamy.

George was able to acquire it from Coomaraswamy's widow after meeting her at a cocktail party. Apart from the many examples from the series in the Museum of Fine Arts, Boston, one in the British Museum, London, and another in Cleveland itself, this is the only other fully completed example known. It ranks among the most significant of Pahari pictures, partly because of its huge size—it is virtually the finished model for a mural—but also because it uses the local landscape at the Guler capital of Haripur as a stylized setting for Rama's assault on the demon king. The series is datable to ca. 1725-1730 and as such is thirty or more years earlier than a second Guler painting which shows Radha and Krishna in a domed pavilion listening to girl musicians who are grouped below (cat. no. 117). In this picture the Guler flair for evoking female grace is strikingly evident, and the same deft naturalism is present in a third Guler picture which like the *Siege of Lanka* brings Indian demons vividly to life (cat. no. 118). Despite their eminence as patrons of painting in the Punjab Hills, no portraits of Guler rulers are in George's collection. This is possibly because the great majority were jealously preserved by the family. In fact, many were still in the family's possession when the collection was acquired by the Chandigarh Museum. Significant portraits of other Pahari rulers, however, are present. Among them is a famous group portrait of the young Raja Sansar Chand of Kangra (1775-1823) seated with courtiers on a terrace (cat. no. 119). Sansar Chand is aged about eighteen years, and ever since the picture was exhibited in Sherman Lee's pioneer exhibition of Rajput paintings at the Asia Society, New York, in 1960, it has been recognized as a key example of Kangra portraiture. A portrait of a prince sitting in a striped dress and holding a hawk (cat. no. 108) has recently been identified as Raja Brijraj Dev, elder son of Raja Ranjit Dev of Jammu (1735-1781). Jammu is of special interest since it was here that the famous Guler artist, Nainsukh, worked for a Jammu patron, Raja Balwant Singh, youngest brother of Ranjit Dev and an uncle of the present subject. A third portrait shows the eccentric Raja Shamsheer Sen of Mandi (1727-1781) gaping at a youthful page-boy who stands before him (cat. no. 114). Redolent of bucolic gaucheness, this portrait epitomizes Mandi painting of the eighteenth century.

In all these pictures, George's eye for unusual and often little-known styles is plainly evident. His main



achievement, however, has been the acquisition of seven pictures which until recently might well have been loosely termed "Basohli" but which can now be given more specific attributions. One of them—a drawing of a tall, elongated girl dreamily standing by a sapling as a buck gazes intently up at her (cat. no. 105) has the stately elegance linked with passionate intensity which is typical of Basohli painting proper. It is the only picture in the exhibition which warrants a firm Basohli designation. The remaining pictures are no less exciting but must now be given to the states of Nurpur, Kulu, and Mankot. Nurpur adjoins Basohli on the south-east, Mankot adjoins it to the west, while Kulu—the parent state of Basohli—lies deep in the mountains beyond Kangra.

A masterpiece of Nurpur painting is a page from a *Rasamanjari* series datable to about 1720 (cat. no. 106). This series is of great interest since in many cases the lover is modelled on Raja Daya Dhata (ca. 1700-ca. 1735) of Nurpur and hence is a calculated tribute to him as ruler and patron. In the present instance the likeness is less obvious, though in other pages the resemblance is striking. In contrast to the Basohli *Rasamanjaris*, one of which was completed by the Nurpur painter Devidasa at Basohli in 1695, the present *Rasamanjari* is calm and grave in treatment and has an air of elemental simplicity. The prevailing colors are cool and restrained. Outside India, pages from this monumental series are of great rarity.

Another and most unusual picture shows Radha and Krishna celebrating the spring festival of Holi (cat. no. 107). Until a few years ago this would almost certainly have defied attribution. It can now be confidently assigned to Nurpur where it takes its place in a series formerly belonging to the royal family. Once again George's observant eye must have noticed that this picture was "off beat," being neither from Kangra, Gufer, nor Chamba, indeed from no clearly ascertainable state—an oddity which fitted nowhere in particular but which nonetheless had a style and character all its own.

Two paintings from the remote state of Kulu express a very different mood. One of them from the "Shangri" *Ramayana* (so called from the place where a branch of the Kulu royal family settled in the nineteenth century) shows a splendid cavalcade surging forward (cat. no.

110). The crowd of retainers strides along with a fierce energy aptly matched by the burning reds and yellows and glowing greens and blues. Equally vigorous is a Kulu *ragini* subject in which a lady stands grasping the branch of a tree while her maid waves a fly-whisk over her and fans her with a handkerchief (cat. no. 111). The scene is fraught with nervous tension which is echoed in the jagged edges of the veil and handkerchief. This picture is part of a famous series first publicized by Coomaraswamy in his Boston catalogue. Apart from those at Boston and a large holding at the Victoria and Albert Museum in London only a very few examples are in private collections. With its haunting enigmatic air the set has a strange romantic frenzy.

In contrast, paintings from Mankot have a stark magnificence. Until recently pictures from this state would have been attributed to Basohli. Thanks, however, to the researches of Dr. M. S. Randhawa in India and the acquisition of the Mankot Raj collection by the Chandigarh Museum, there is now no question that the painting of the fish incarnation of Vishnu in the present exhibition (cat. no. 103) is from that state. Vishnu stands sternly triumphant over the dying shell-demon, Sankhasura, amid swirling water flecked with blossoms. The picture is an important and early example dating from the first years of the eighteenth century. The painting of Radha and Krishna is from a slightly later series (ca. 1730) also depicting the incarnations of Vishnu (cat. no. 104). Birds and animals have gathered to praise Krishna who sits facing a haloed Radha. This series formerly belonged to the Raja of Lambagraon, Kangra, one of whose ancestors had married two Mankot princesses who doubtless brought these paintings with them to their new home.

A collection such as that of George Bickford reveals the special merits of the private collector. As a result of his personal likes and dislikes he has assembled a collection with a flavor all its own. Unlike a museum which at every stage has to balance its acquisitions, the private collector can indulge his own whims. The importance of the present exhibition is that it demonstrates how valuable such whims can be and how crucial to Indian art-history is their confident expression.

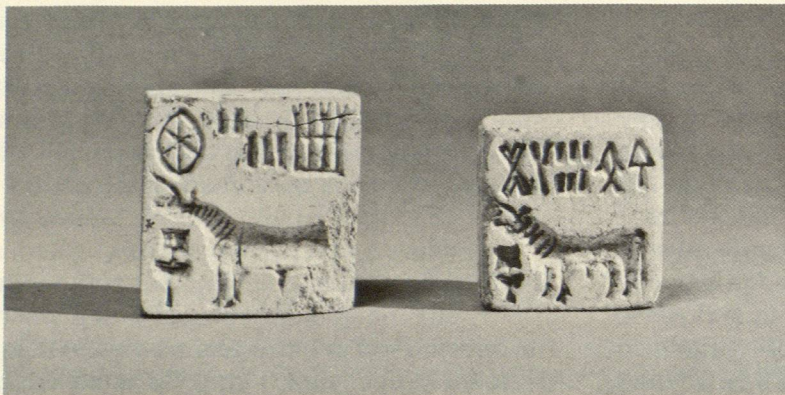


The Catalogue

The references which appear in brackets—for example
[Cf. 29, figs. 58, 59]—refer to numbered bibliographic entries
at the end of the catalogue.

Note: All diacritical marks have been omitted in Sanskrit words.





1 Two Seals with Unicorn

Steatite

India, Indus Valley Culture,
3000-1500 BC

15/16 x 1 inch

13/16 x 13/16 inches

Indus Valley seals represent the earliest period in Indian history, when life was concentrated in large urban centers such as Mohenjo-daro, Harappa, and Chanhudaro. These types of seals are among the earliest objects discovered in India. Although their purpose is unknown, they might have served to identify and legalize letters and to assure safekeeping of valuables, as was the case in Egypt and the Middle East.

The seals are made of soft steatite, coated with alkali and baked, which produces a glaze effect. They are, in a sense, concave molds from which imprints were made in clay or wax. They have a perforated boss at the back for suspension and pressing. The design consists of script, so far undeciphered, with a decoration of various animals. These are often imaginary, as in this case, in which the unicorn is represented. Considering the early date of these seals, they reveal an astonishing understanding of animal anatomy, achieved by the use of very simplified means: the carefully drawn outline and the modeling within, which creates a feeling of three-dimensionality.



2 Makara Standard

Limestone

India, Maurya Period,
ca. 3rd century BC

5-1/2 (at the forehead) x 11 inches

The *makara* is the symbol of the Essence of the Waters, the principle of life. He is the banner of Kamadeva, God of Love, and the vehicle of Varuna, Lord of the Waters, of various *yakshas* and *yakshis*,

and of the River Goddess Ganga. The socket in the center of the belly and an opening extended from the mouth indicate that this *makara* was intended to be either a standard or a banner (*dhvaja stambha*).

(For further significance of this representation see Coomaraswamy [42, pp. 47ff]. A very similar piece, only less damaged, is in the Museum of Fine Arts, Boston [42, pl. 16, fig. 1]).



3 *Fragment of a Face*

Red sandstone

India, Bharhut,

Sunga Period (185-72 BC)

5 x 6 inches

This fragment of a face represents, in its animation, a style typical of Bharhut figures. The conceptual rather than realistic treatment of the facial features, which are regularly outlined and handled in a fairly shallow relief, is as characteristic of the sculpture of Bharhut as is the reddish sandstone in which the work is done. The figure was that of an attendant or a head-medallion from a stupa railing and probably represented a male, as indicated by the remaining part of the hairdo.

[Cf. 40, figs. 41-42]



4 *Hand Holding a Leaf*

Red sandstone

India, Bharhut,

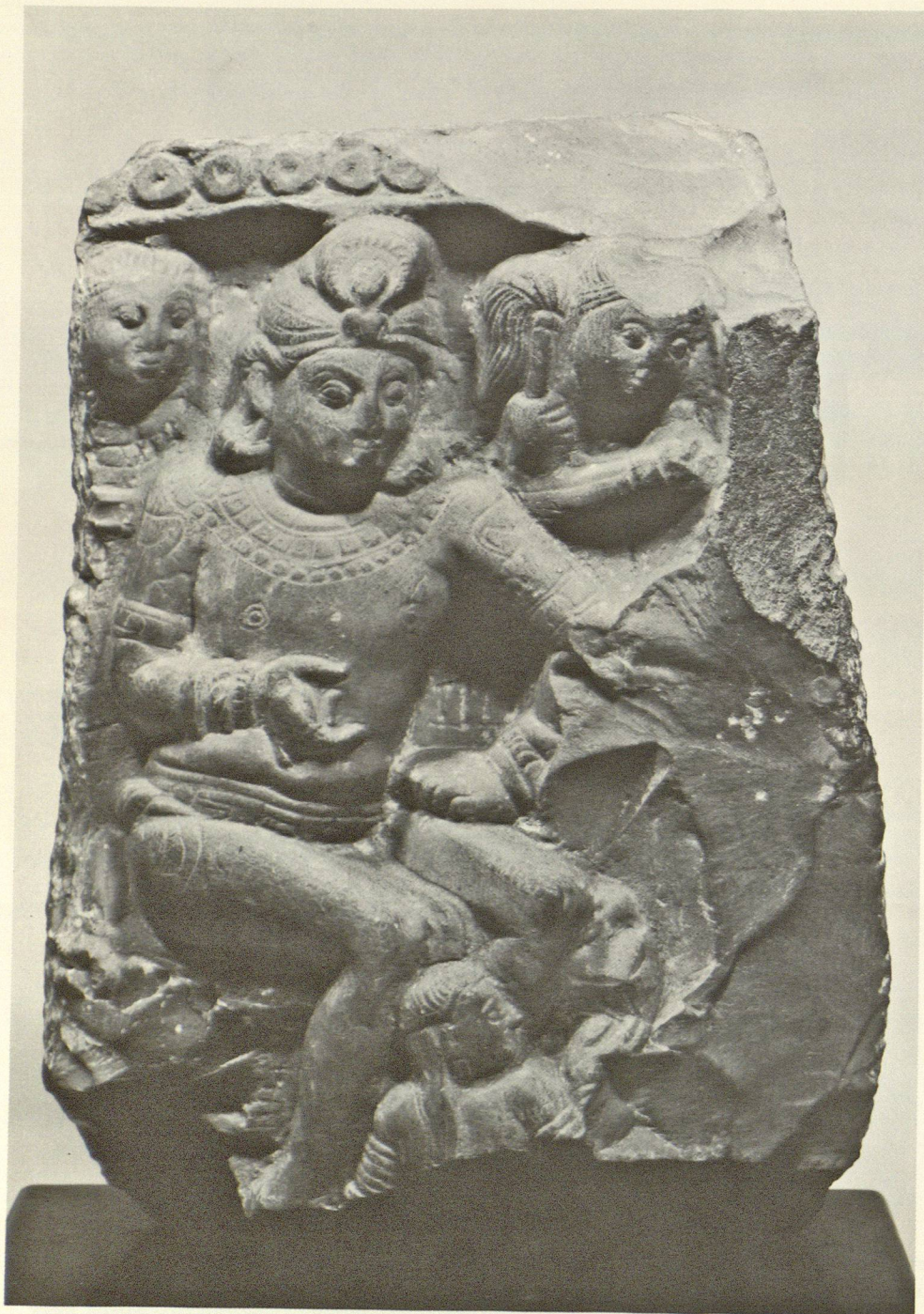
Sunga Period (185-72 BC)

5-1/2 x 18-1/2 inches

This interesting fragment of a hand surrounded by tree foliage, holding between thumb and forefinger a leaf, is, like the preceding figure, representative of the shallow, carefully designed reliefs of Bharhut. The gesture is found very frequently in early Indian sculpture, usually in connection with the female figures (*salabhanjika*) who touch the tree, causing it to bloom. The gesture symbolizes a transfer of the fecundity of womanhood to the tree and vice versa. Even in modern Indian folk tradition it is believed that the Asoka tree will not bloom unless touched by a young woman. Maya, mother of Buddha, is often represented touching a branch while giving birth to Buddha.

The fragment contains a further implication as well: since the Bodhi tree was the one under which Buddha reached his enlightenment, it symbolizes a source of knowledge, from which a man can gradually "pick leaves" that lead him to total understanding.





**5 Fragment of a Relief
with a Seated Prince**

Greenish-white limestone
India, probably from Nagarjunakonda;
Amaravati School, Andhra Period,
3rd century
8-7/8 x 6-1/2 inches

The prince, seated European fashion on a hassock, is attended by three persons. The one at his left shoulder carries a *chauri*, or fly-whisk. The framing border of discs as well as the style, somewhat cruder than that of the Amaravati proper, suggests that the piece comes from the stupa in Nagarjunakonda or possibly from the one near Goli Village in the Guntur district.

[Cf. 102, pl. xi, p. 56; 61, pl. 8;
103, pls. v and vi]
[Publ. 85, fig. 24, p. 52]



6 *Head of Buddha*

Bronze

India, later Amaravati School,
Andhra Period, 4th-5th century

H. 3 inches

This small head of Buddha is of great significance inasmuch as it represents a rare South Indian bronze of an early date. In the most general terms, it belongs to the group of bronzes including those from Buddhapad in the British Museum, Madras, and the Museum of Fine Arts, Boston [38, pt. II, p. 61, pl. XXI].

[Publ. 89, fig. 2]





7 *Head of a Woman*

Mottled red sandstone

India, Kushan Period,

ca. 2nd century

6-1/2 x 5 inches

This head of a female with a simple hairdo laterally brushed back, represents, along with the following Figure 8, the Mathura school of sculpture. The oval face with its thick features, the almond-shaped eyes, and the carefully outlined mouth are characteristically Kushan, as are the hairdo and the reddish mottled Karri sandstone in which the sculpture is made. The head probably belonged to a *yakshi*, or Buddhist female attendant figure. It is now damaged around the nose, mouth, and chin area.

[Cf. 38, pt. II, pls. IV-VI]

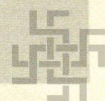


8 Head of Buddha

Mottled red sandstone
India, Mathura, Gupta Period,
4th-5th century
9-1/2 x 6-1/2 inches

The reddish mottled sandstone and the style of the sculpture leave no doubt that its place of origin is Mathura. In comparison with the earthy quality of the Kushan head (Fig. 7) this represents a much more refined style. The regular facial features, the sensuous, beautifully cut mouth, the well-rounded eyeballs under heavy, semi-closed lids, the straight nose, and the slightly arching eyebrows marked, like the eyes, by a raised double line, are characteristically Gupta. So are the oval-shaped face, the carefully treated hair with the low *ushnisha* (auxiliary brain), and the curls spiraling clockwise.

[Cf. 2, fig. 76]





9 Head of Buddha

Chunar sandstone

India, Sarnath, Gupta Period,
4th-5th century

9-1/2 x 5 inches

Chunar sandstone as well as the general style of the sculpture indicate that it comes from Sarnath. It reveals certain characteristics in common with the Mathura head (Fig. 8) which are universal for the Gupta style. These include the roundness and plasticity of the face, with its regular features, and the deep spirituality of the downcast eyes, which creates an impression of calm concentration. However, the double line is not used in the Sarnath School and the effect is much softer.

[Cf. 2, fig. 74]

10 Head of a Woman

Stucco

Afghanistan, Fondukistan,
7th-8th century

4-1/4 x 3-13/16 inches

11 Head of an Ascetic

Stucco

Afghanistan, Fondukistan,
7th-8th century

5-7/8 x 4-13/16 inches

Both of the heads represented here still retain some qualities of the earlier Gandharan stuccos, such as those of Hadda. However, the Hellenistic influence that dominated the latter here is combined with that of Gupta India. The sensuous plasticity and fleshy qualities of the faces, less classical in their character than the early Gandharan stuccos, point towards Fundakistan as the place of their origin. This seems to be further attested by the report that both heads were unearthed during the Fundakistan excavations by Hackin, the French archaeologist, from whose collection they came.

[Cf. 110, figs. 147-164]







12 A Celestial Beauty (Surasundari)

Tan sandstone

North India, Medieval Period,
ca. 1000

20-1/8 x 5-1/16 inches

The figure is standing in a graceful *tribhanga* (three-bent) posture beside a damaged hippogriff column. She is clad in a transparent skirt which almost reaches to her ankles. She wears the usual ornaments: earrings (*kundala*), two necklaces (a short *ckavali* with a long pendant in the center and a long *urah-sutra*), bracelets (*kankana*), and armlets (*keyura*). Around her hips is a decorative belt with tassels (*katibandha*).

The figures of celestial beauties (*Sarasundari*), or *akarsini* (attractions) as they are often known, were among the favorite subjects of sculptors in medieval India. The temple walls were covered with them, and since they were secondary deities (*parsavadevatas*), used for decorative purposes more than as cult objects, they often reveal a greater sculptural freedom, diversity of posture, and grace which places them among some of the more attractive Indian sculptures.

13 Green Tara

Black chlorite stele

Bengal, Pala Period,
ca. 10th century

3-9/16 x 2-3/8 inches

The goddess is shown seated on a lotus throne supported by lions, with her right leg pendent. Her hands are in the gestures (*mudra*) expressing charity (*vara*) and argument (*vitarka*) and she holds a blue lotus (*utpala*) with closed petals (in contrast to the White Tara, whose lotus is open). Dressed like a Bodhisattva (she is



a *shakti* of Avalokitesvara), she is adorned with thirteen ornaments and wears a five-leafed crown [56, p. 108-9]. The graceful body of the goddess reflects the perpetuation of the Gupta style, but with the crisper definition of detail (especially ornaments) which is characteristic of the Pala Period. The black chlorite in which the stele is made is typical of the Bengal and Bihar area.

[Cf. 18, pl. xc, xiv b and c]

[Publ. 99, fig. 5]

14 Standing Buddha

Bronze

South India, Nagapattinam,

10th-11th century

H. 4-7/16 inches

Buddha is shown in a standing position with his right hand in *abhaya* and his left in *varada mudra*. He wears a long monastic robe (*sanghati*) in the Gupta tradition, closely clinging to the body and with the drapery folds marked by incised semi-circular lines. The finely curled hair has a high, pointed *ushnisha* (auxiliary



brain). The image stands on a circular double-lotus base (*vishvapadma*).

The style that the image represents is characteristic of Nagapattinam, as attested by comparison with other bronzes [cf. 104, pl. iv, no. 3, or 89, fig. 41]. Nagapattinam had the same significance for Tamil as Nalanda did for Bihar. It was an important center of Buddhist learning and a favorite place of pilgrimage. It was visited in the thirteenth century by Marco Polo who left us a detailed record of the site [104, p. 14].





15 Seated Vishnu

Bronze

South India, late Pallava (?), possibly
Chaluyka Period, ca. 9th century

H. 4-3/4 inches

The god is depicted as a king of
boon-bestowers (*Varadaraja*); he is sitting
in *lalitasana* or *sukhasana* posture with
his left leg bent and resting on the
padmasana (lotus base) and his right leg
pendent. His lower right hand displays
varada mudra (gift-bestowing gesture)

and holds a lotus blossom, while in the left
one he carries a mace (*gada*). The upper
right hand carries a discus (*chakra*), the
upper left hand, a conch (*shanka*).

This sculpture relates closely to the
bronze in the Indian Museum in Calcutta
which is attributed by Srinivasan [120,
pp. 37-39, pl. VIII] to the Pallava Period.
While it displays definite Pallava
characteristics in details of costume, the
kiritamakuta (conical cap) for instance, it
lacks the elongation of Pallava figures and

16 Shiva as Lord of Music

(*Shiva Vinadhara-Dakshina-Murti*)

Copper

South India, early Chola Period,
11th century

H. 21-1/4 inches

This bronze, graceful and free in posture,
represents one of the highest achievements
of the Chola artist. It is not only the
loveliest but also the earliest of the Chola
bronzes in the present exhibition.

The god has four arms; the lower ones
are in the gesture of playing a *vina*, and
the upper ones support an axe (*parasu*)
and a deer (*mriga*). He wears the usual
costume and ornaments and stands on a
circular double-petalled lotus base
placed on a square pedestal. The two
spikes on the pedestal were for the *prabha*
(halo), which is now missing. For the
closest stylistic comparisons, see
Sivaramamurti [113, pls. 33a and 34].

[Publ. 89, fig. 38]

brings to one's mind some of the more
hefty Chalukyan bronzes. If Pallava, it dates
to a period that marks the transition
between Pallava and Chola styles.

[Cf. 113, figs. 10a, 11c]

Figure 21 is a late Chola-Vijayanagar
bronze of the same subject.







17 Shiva's Darling (Shivakamasundari)
 Bronze
 South India, Chola Period,
 11th-12th century
 24 x 8-3/4 inches (width at base)

The goddess stands in the *abhanga* position, with her right hand in *kataka mudra* (a gesture used for inserting a flower) and her left hand in *lamba hasta* (pendent). She wears a *karandamakuta* (narrowing casque) and a skirt extending to the ankle on the right and to the knee on the left and secured by a *katibandha* (a looped and tasseled girdle). She is adorned with the usual ornaments. Over the square pedestal (*pitha*) is a round double-lotus base (*vishvapadma*) on which the goddess is placed. The figure has the slenderness and grace of some of the early Chola bronzes [113, pls. 29a, 32b, 59a; 20, pl. 39], but in details of costume and jewelry it also relates to several of the later Chola pieces [113, pl. 26]. We can therefore assign this bronze to the fully developed Chola style of the eleventh-twelfth century.



18 *The Hindu Saint Alvar*

Bronze

South India, Chola Period,

12th century

H. 19-3/8 inches

This bronze represents the Hindu Saint Alvar, who is one of the *bhakta* (devotees) so popular in Hinduism. There are in all sixty-three Shivaite and twelve Vishnava saints that are frequently depicted in sculpture [108, vol. II, pp. 473-481, pl. 2; 64, 73].

As a *bhakta*, or acknowledged devotee, the figure is shown in an attitude of adoration, with his hands in *anjali hasta*. His costume consists of a short garment bound at the waist, bead necklaces, an armband on the right arm, and a circlet worn on closely cropped hair. Stylistically the bronze represents mature Chola work; it is not far removed from such pieces as those reproduced in *Sivaramamurti* [113, pl. 57b] or in *Master of Bronzes of India* [89, nos. 50 and 53].

[Publ. 28, p. 11, no. 37; 11, p. 14, no. 41; 13, no. 60]





**19 Shiva, Parvati, and Their Child
Skanda (Somaskanda-Murti)**

Copper

South India, late Chola Period,
13th century

Shiva, 21 x 14-3/4 inches;

Parvati, 19-1/2 x 11-1/2 inches

This bronze consists of two parts: Shiva, and Parvati with the child Skanda. Both figures are seated in *lalitasana*, or the posture of ease. Of the four arms of Shiva, the upper two support an axe (*parasu*) and a deer (*mriga*); the lower two are in the *mudras* of assurance (*abhaya*) and flower-holding (*kataka*). In his high-piled hair (*jatamakuta*) the god wears his symbols: a serpent and a crescent moon. He also wears the usual ornaments: necklaces, armbands, bracelets, rings, *padasaras* over the feet, an *udarabandha* (waist band), and a *katibandha* (hip belt) which supports the loin cloth. In his right ear is a *makara kundala*; in his left is a *patra*, or circular earring. Parvati wears similar ornaments, with the *karandamakuta* over her hair and a long, patterned skirt. Between the parents is the child Skanda, dancing in a beguiling way.

Along with the Nataraja (Shiva as King of Dance) and the Vinadharamurti (Shiva as King of Music), Somaskanda is one of the most popular subjects among South Indian bronzes. The group depicted here reflects quite closely the standard type particularly common in Chola bronzes; it would never be found in the North. Although the bronze represents the late Chola style [cf. 113, pls. 376, 69a, and 75a], it displays high quality in the sensitive modeling of the bodies and the careful casting of details.

[Publ. 89, no. 54]

20 Aiyandar's Elephant

Bronze

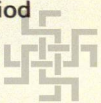
South India, late Chola Period,
12th-13th century

8-1/8 x 9 inches

The principal image originally riding on the elephant is missing, but there is little doubt that it was Aiyandar, also known as Hariharapura (a combination of Shiva and Vishnu). The elephant of Aiyandar is



four-tusked and carries a leaf in his trunk and a tiny attendant on his haunches. The animal is a massive bull decorated with disc chains around the neck and haunches and with leg bands and anklets. His face is incised with a design which in real life was painted over the elephant's skin. In stylistic terms the bronze represents the late Chola period [54, pl. LI; 113, pl. 476].





21 Seated Vishnu

Bronze

South India, Chola-Vijayanagar

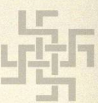
Transitional Period, first half
of the 14th century

12-13/16 x 9-1/8 inches

The subject matter of this bronze is the same as that of Figure 15. The position of the god (seated at ease), the basic hand gestures, and the attributes he carries correspond to those in Figure 15, except for the wheel (*chakra*) in the upper right hand, which here is broken off. It is in the details of costume and jewelry that the two figures vary. The relief in the above bronze is much lower, and the details of ornaments are rendered in shallow incising. The body lacks the tapered elegance of Figure 15 and is much more bulky and massive.

Vishnu sits on a rectangular pedestal equipped with prongs to hold the now-missing *prabhavali* (halo). At the back of the god's head is a small nimbus (designated by Banerjea as *shirashchakra* [17, p. 296]) which served to support the floral garlands with which the images were decorated during ceremonies and processions.

[Publ. 89, no. 60]



22 *Ambika Yakshi*

Copper

Southwest India, Mysore,

11th-12th century

H. 15-1/8 inches

Ambika is a Jain *yakshi*, associated with the twenty-second Tirthankara, Neminatha, who is here shown seated above the head of the goddess in *dhyana* (meditation) posture with the triple umbrellas over his head. The goddess stands in a relaxed *abhanga* pose against an architectural framework consisting of pillars supporting a pointed floral arch. She is flanked by her sons, one of whom is mounted on her vehicle, the lion. Her left hand, now missing, was probably in a *varada* (gift-bestowing) gesture, while her right one is in *kataka hasta* and carries a partially broken object, possibly a noose, which is her attribute. Her fruit, the mango, is evident among the leaves framing her head [105, p. 209].

Somewhat folkish and expressive, the relatively heavy style of this image is characteristic for the area of Mysore, although it will also be found in Deccan. The image has partially obliterated the short inscription in Kanarese, which further indicates the Mysore origin of the bronze.

[Publ. 84, fig. 9; 28, p. 9, no. 16; 89, no. 23; 100]





24 Votive Lamp (*Deepa Lakshmi*)

Bronze

South India, 18th-19th century

L. 14-3/4 inches

This votive lamp resembles that in Figure 23 but is of a slightly later date, and from a different region—probably the Chingleput district of South India. The lamp represents a diverse type. It is horizontal, with a long handle, and was used as an *arati* lamp by officiating priests, who would wave it before an image during a temple service.

[Cf. 55, 93]

[Publ. 50, p. 1]



23 Votive Lamp (Deepa Lakshmi)

Bronze

India, Rajasthan, 17th century

13-5/8 x 5 inches

Deepa Lakshmi are votive lamps used for perpetual or periodic illumination before the deities. The word *deepa* in Sanskrit means "light." Lakshmi, who often holds the container for oil, is the goddess associated with beauty; thus the lamps are known as "beauty lamps."

Deepas have been popular in India since ancient times [54, p. 253, pls. xxxvi & xxxvii]. The above example is from Rajasthan, as attested by the general style, the facial type, and the costume. She wears a tight-fitting *choli* and a skirt with lappets at the hips. Her jewels are strings of beads which outline the forehead, earrings, necklaces, bangles, armlets, and anklets. Two wings attached to the back of her head sweep out on either side, and at the back a long tail hanging from these wings reaches below her waist.

For the forms and the use of this type of lamp see V. M. Narasimhan [93] and O. C. Gangoly [55].

Right

25 Standing Female

Brass

India, Rajasthan, from Kishangarh,
second half of the 18th century

12-1/4 x 2-3/4 inches

This folk bronze from Kishangarh shows the type of feminine beauty frequently encountered and greatly admired in the painting of this area. When compared with Figure 96 it reveals a striking resemblance in the long and slanting eyes, the long arches of the eyebrows, the curls on the cheeks (both inlaid with black enamel), the long nose, and the short, pointed chin. The type has been popular in Kishangarh since the 1740's, or the time of the poet Raja Savant Singh's romance with the poetess Bani Thani, who first exemplified this ideal of feminine beauty.

[Cf. 24, pp. 42, 43, figs. 26, 29; 101, cover]





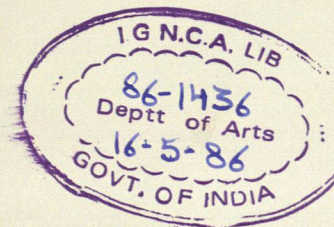
26 *Devi*
Gilded copper
Nepal, 7th century
H. 6-1/8 inches

The goddess stands in subtle *tribhanga* posture. Her right hand, holding a fruit, is pendent in *varada mudra*, a gesture of gift-bestowing. The left hand is raised in *kataka hasta*, a flower-holding gesture. Her attire consists of a scarf and a long, close-fitting skirt patterned with incised circular dots and supported by a belt with a circular buckle. Her jewels are a three-spiked diadem, heavy circular earrings, a necklace, elaborate armbands, and bracelets. The wide hips, narrow waist, and full breasts reflect the Indian ideal of feminine beauty. The unusually sensitive modeling as well as the grace and simplicity of this image places it among the most successful of early Nepalese bronzes.

[Publ. 75, no. 4]

27 *Devi*
Gilded copper
Nepal, 7th-8th century
H. 5-1/2 inches

This image is linked very closely in its iconography and style with the goddess in Figure 26. The difference lies in the more pronounced contraposto and the slimmer body. Both hands express the same gestures found in Figure 26, only in this case they are lowered. They are also disproportionately large in comparison to the rest of the body. The skirt is incised with horizontal lines as well as circular dots. The double lotus pedestal and the flaming halo, cast together with the image and missing in Figure 26, also add a slightly different touch. However, in details of ornaments and general feeling the pieces are closely related, even if the modeling of the body in the present bronze is less suave and sensitive than in Figure 26.





28 *Vajravarahi Form of Marichi*

Bronze with traces of gilt

Nepal, 17th century

7-5/8 x 3-1/4 inches

Vajravarahi is a popular aspect of Marichi, or the Bodhisattva of Dawn (Marichi, literally translated, means "a ray of light"). Whereas Marichi is usually shown with many arms (cf. Fig. 130 of this catalog), Vajravarahi is represented as a two-armed *dakini*. The nude body with a sow's head to the right of the human head, a third eye, and a dancing attitude is characteristic for this deity. Originally she was probably stepping over a prostrate body that must have been attached to the now-missing pedestal, and she apparently carried in her uplifted right hand a chopper, now also broken off. Her left hand still retains her other symbol—a skull cup. The tusks at the corners of her mouth indicate her tamasic aspect [56, 117-119; 97, fig. 73].

[Publ. 92, p. 35 illus., p. 52]

29 *Head of a Buddha*

Terra cotta

Kashmir, School of Akhnur,

8th century

9-1/4 x 6-1/2 inches

This beautiful terra-cotta head of Buddha, strongly influenced by Gupta rather than Hellenistic art, reveals a close affinity with the Kashmiri School of Akhnur. Although the facial features are based closely on Gupta models, the treatment is freer and the total effect is more Baroque. The sculpture is more spontaneous and individualistic than that of the "accepted" Buddha heads of earlier periods. The Buddha's hair, for instance, with its irregular locks—which one feels were rapidly executed—more closely resembles the life model than do the standard, carefully represented curls of earlier heads. The face has softer, more lyrical qualities than are apparent in the classicized or intellectualized Gupta images.

[Cf. 48]







30 *Vishnu with Attendants*

Stone

Kashmir, 8th century

10-1/8 x 5-6/8 inches

Vishnu is shown in a standing position; he originally had four arms, two of which are now broken. While the back pair apparently rested on the attending figures, the original pair carried in the right hand a lotus (*padma*), and in the left, probably a conch (*shanka*). (There is also a possibility that both front hands held lotuses, in which case the figure would have been intended to represent Vishnu's aspect as the Sun God, *Surya*.) The two remaining attributes, a club (*gada*) and a wheel (*chakra*), are personified as attending deities. The god is placed on a rectangular pedestal, and there is a round halo behind his head. He wears a long *dhoti* and the usual jewels, as well as a high crown. From underneath the crown long locks of hair fall to his shoulders. A garland, now partially broken, encircles the body. The massive chest is carefully modeled, showing musculature and folds of flesh on the stomach. The sharply drawn facial features are typical of Kashmir, where the cult of Vishnu was particularly popular. The figure has been broken and repaired at the knees.

[Cf. 14, pp. 62-63, fig. 51; 96, p. 731, fig. 3; 41, p. 91]



31 *Ayudhapurusa or Gada Devi*

Black stone

Kashmir, ca. 10th century

17-3/4 x 7-5/16 inches

Ayudhapurusas are the personifications of the emblems and attributes of various gods. In this case the attribute personified as a lovely woman is Vishnu's mace (*gada*). Devi is depicted as an attendant who originally stood to the right of a much larger Vishnu image. The god's right hand is still visible above the goddess's crown [cf. fig. 30, or 14, p. 63, fig. 51]. Devi, body bent, and head raised toward her Lord, is full of attentive admiration. She holds in her right hand a mace with adjoining tassel, which can be used as a whisk. She is richly adorned with jewels and wears a robe that is entirely transparent, revealing the body. In fact, if it were not for the robe's neckline and hip applique, as well as some drapery folds in back of the figure, she could be considered nude. The highly polished surfaces of the flesh and the folds, which suggest plumpness, contrast successfully with the metallic jewels. The figure is full of grace and feminine charm.

[Cf. 63; 41, p. 91; 118, lot no. 56]





32 *Censer in the Form of a Foliate Bowl Held by a Flying Gandharva*
Copper
Kashmir, 9th-10th century
7-9/16 x 2-3/4 inches

The figure of the *gandharva* rests on its left knee on a circular, lotus-petaled base. The right leg is thrown backward in the gesture of flying and was probably used originally as a handle, but it is now partially broken. The deity has four arms; the original pair is in *anjali hasta*, with flowers between the palms, and the upper pair supports a lotus bowl with a foliate lid. The figure is entirely decorated with floral garlands and jewels consisting of floral motives. The round face displays characteristic Kashmiri features: large eyes with round pupils gazing with a bewildered expression, long, slightly arching eyebrows, a prominent nose, and a somewhat weak mouth.

Censers or reliquaries of this type are not commonly found among Kashmiri bronzes; neither is the decorative exuberance usual. Both make the piece particularly desirable and aesthetically appealing.

[Publ. 84, pp. 23-24, fig. 8; 89, fig. 17]



33 *Buddha with Attendants and
Flying Gandharvas*

Ivory

Kashmir, 8th century

2-1/2 x 1-1/4 inches

The figure of Buddha in slight *tribhanga* posture, wearing a long *sanghati*, is shown flanked by two attendants: a *chauri*-bearer to the left and an umbrella-bearer to the right. Above Buddha are flying *gandharvas* and *vidyadharas*. The scene most probably represents the Descent of the Buddha from Tushita Heaven at Sankasya, which is the sixth of the eight Great Miracles known as *Devavatara*.

Because of the fairly small size of the figure and the suggested iconography, it seems likely that the ivory was one of the plaques around a somewhat larger central figure of Buddha, perhaps not unlike the Buddha from the Prince of Wales Museum [15, p. 372, pl. x and 32, pl. 6], along with the other seven miracles forming additional plaques. Several Kashmiri ivories of the eight century are known, all apparently products of the same atelier. They are indeed very close in style and uniform in their Buddhist subject matter. The ivory was originally painted, and traces of paint can still be seen in the folds of the drapery.

[Cf. 15; 22; 32, pls. 6-10]

[Publ. 22, p. 100, fig. 8]





34 Mask of Buddha

Stucco

Thailand, Mon-Dvaravati Period,
ca. 7th century

6-3/8 x 4-9/16 inches

This head of Buddha may have come from P'rapatom, a Dvaravati site which, according to LeMay, was the only place to reveal masks of this type [80, p. 31, fig. 30]. The approximately square-shaped head with roughly cut curls arranged in a series of squares, the round *ushnisha*, the bulging eyelids, the lightly outlined eyebrows springing from the nose bridge, and the wide, slightly open mouth are common characteristics of the style. There is no back to the head, a feature which in all of these stuccos seems intentional; they may have been used as plaques to hang on the wall. The stucco was roughly molded and then carved in more precise detail. A very similar head was once in the LeMay collection.

[79, fig. 30]

[Also cf. 81, pp. 65-69 and 71, fig. 43 (frontispiece); 45, figs. 384-385]

35 Head of Buddha

Gray slate

Thailand, Mon-Dvaravati Period,
ca. 8th century

H. 5-1/8 inches

This head displays typical Dvaravati features. The hair is arranged in large knobs with a fairly low *ushnisha*. The oval-shaped face reveals carefully outlined upper eyelids, slanting beneath gradually arching eyebrows. The nose is straight and the lips are full and well-defined, with corners slightly raised. The ears have long lobes, partially broken, and the neck is marked with incised beauty lines which give the impression of bulging folds. The closest stylistic comparisons for this piece seem to be provided by the Dvaravati heads from the Lopburi-Ayudhya area.

[Cf. 111, pl. 21; 27, fig. 14; 37, pl. vi]





36 A Votive Plaque:

Miracle of Sravasti

Terra cotta

Thailand, Mon-Dvaravati,

7th-8th century

5-1/8 x 4-5/8 inches

Although votive tablets of the type represented here are found in abundance in museums in Bangkok and Pra Pathom, it is seldom that they retain as perfect a condition. The majority of these votive plaques seem to come from the Dvarvati

site of Nak'on Pathom and Ratburi.

Moreover, many broken pieces have been unearthed at Vat P'ra Men near Nak'on Pathom, which prompts Dupont [45, vol. I, p. 47] to suggest that this was the location of the kiln producing them for pilgrim traffic. The broken fragments, he speculates, would have been the rejects. Dupont distinguishes three general types among the discovered plaques; two belong to the Dvaravati Period and the third, a later type, dates from the Khmer Period.

The tablet illustrated here belongs to the first category; it is a many-figured composition in two or three registers which represents the Miracle of Sravasti [45, vol. II, pl. 16, figs. 34-40]. The plaques were made from molds—several no doubt being cast from the same mold—and were then fired. This "commercial" production explains the small degree of variation among the types represented.



37 *Buddha Calling the Earth to Witness*
to Witness

Stone stele

Burma, ca. 11th-12th century

5-3/4 x 3-3/4 inches

The stele is dominated by a larger figure of Buddha seated in *dhyanasana* (meditation) with his right hand in the *bhumisparsa* (calling the Earth to witness) gesture and his left one in *dhyana mudra*. He is seated on a double-petaled lotus supported by two kneeling *nagas* and a stem of lotus springing from the *pancharatha* base, which is decorated with elephants and lions. Over the Buddha's head is a Bodhi tree, and various scenes from his life surround the image, forming on each side three horizontal bands arranged in two vertical sections. It has been suggested [98, p. 205] that while the outer sections represent regular scenes from Buddha's life the six inner events refer to six out of the seven weeks spent by Buddha in meditation under the Bodhi tree before he attained Enlightenment. The seventh week would in this case be represented by the main image.

In its style the stele is based heavily on Pala prototypes, which in general served as a model for the Burmese artist. Comparison with many stelae of a similar type from Pagan and Mandalay [86, vol. III, pl. 400-405] leaves little doubt concerning the origin of this example.



38 *Head of Brahmanical Deity*

Sandstone

Cambodia, Baphuon style,

first half of the 11th century

H. 9-5/16 inches

This single piece of Cambodian stone sculpture in the present show successfully reflects the nature of Cambodian art. The somewhat animated yet sensuous and sharply drawn features of the face are distinctly Baphuon in style. They include large, full lips; long, narrow eyes marked by incised double lines; softly arched eyebrows; and a straight nose with broad nostrils. The original long earlobes are now broken, and only traces remain of the beauty lines on the neck. The hair is arranged on the top of the head in a chignon, now partially broken (when the head was split sidewise). This *jatamakuta* coiffure may suggest that the head represented Shiva, but since there is no third eye or other indication to support this iconographic identification, it can hardly be taken for granted.

[Cf. 26, pl. 59]

[Publ. 82, fig. 24, p. 62 and 105-106]





39 *Four-Armed Female Divinity*

Bronze

Cambodia, Angkor Vat style,
first half of the 12th century
H. 8-3/16 inches

While the Baphuon head (Figure 38) successfully exemplifies the essence of Cambodian stone sculpture, the following two figures perform the same function equally well in the field of bronzes. They represent the highest point attained by Cambodian art during the Angkor Vat Period in the twelfth century—the style which was reflected in the construction of the Angkor Vat temple.

The four-armed female deity recalls various celestial *apsaras* from the walls of Angkor Vat. However, the presence of four arms (*apsaras* usually have two) suggests a more independent deity than an *apsara*, although, since her attributes are missing, it is impossible to determine which. The goddess wears a high tiara and a short *sampot* supported by a hip belt with pendants. This loincloth forms on the right side a butterfly-like fold and on the left, where the opposite end hangs loose, a swerving tail. This exuberance of drapery is quite typical of the Angkor Vat style [cf. 26, p. 79, pl. xvii, 3], as are the facial type and rich ornaments that adorn the figure.

[Publ. 82, fig. 32, pp. 69 and 107]



40 *Vishnu Borne by Garuda*

Gilt bronze

Cambodia, transition from Angkor
Vat to Angkor Thom Period,
second half of the 12th century
H. 6-5/8 inches

This bronze dates to the so-called second Angkorian phase, or the latter half of the twelfth century, which marks the transition between the Angkor Vat and the Angkor Thom styles. It depicts a four-armed Vishnu standing on the shoulders of Garuda, who is shown as a bird with a human torso. Vishnu displays his usual attributes: his upper arms support a wheel (*chakra*) and a conch (*shanka*), while his lower arms exhibit a mace (*gada*) and a *varada mudra* (gift-bestowing gesture). Vishnu's slightly squatting position as the bird steps forward, raising his arms, capture a movement that gives the bronze a quality of liveliness. Garuda's wing feathers are clearly modeled, whereas those on his haunches and chest are incised. His tail curves up and is held to his back by a looped rod. The bronze retains over its surface traces of the gilding which was common practice with Cambodian bronzes.

[Cf. 36, pls. XLII, XLIII, 2 and 3]





41 Vairocana Buddha

Bronze

Java, ca. 850

5-3/8 x 3-9/16 inches

The Vairocana Buddha, one of the five Dhyani Buddhas (Buddhas of Meditation), is shown seated on *vishvapadma*, or a double-petaled lotus base. The gesture of the right hand is the *vitarka mudra* (exposition), whereas the left hand rests in *dhyana* on the Buddha's lap. The *sanghati* (monastic robe) is worn in an open style over one shoulder, and there was originally a nimbus around the head. The style of the bronze—with its narrow, tapered torso, its oval face and distinctive features, and its high *ushnisha*—is characteristic of the Central Javanese Period (ca. ninth century).

[Cf. 49, nos. 35 and 44, pp. 74, 76, and 150-51]



42 *Avalokitesvara*
(*Bodhisattva of Mercy*)

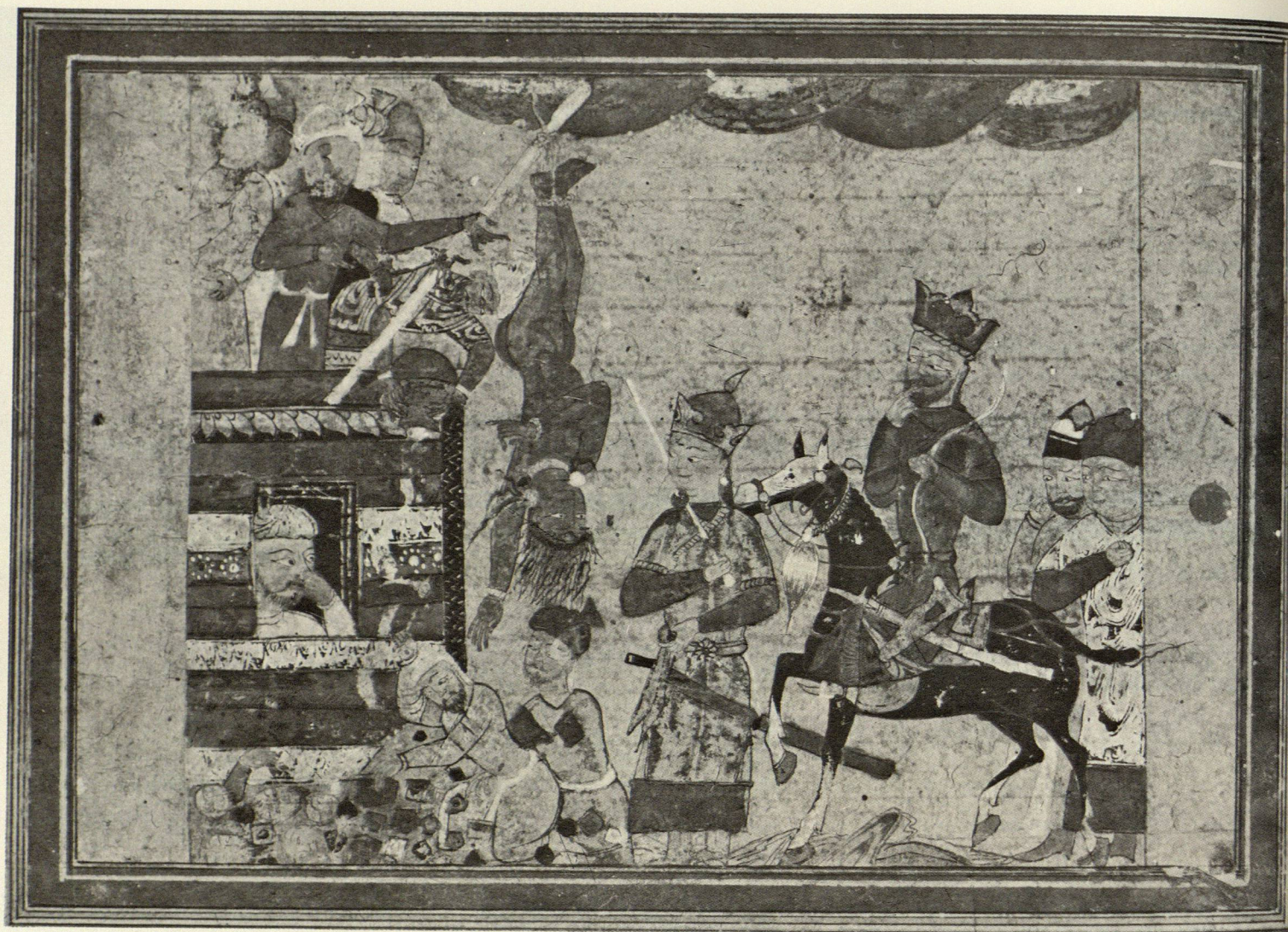
Bronze

Java, 9th century

6-9/16 x 3-7/8 inches

This Bodhisattva sits in the position of royal ease (*maharajalitasana*) on a lotus which springs from the rectangular base. The image's left leg is bent and resting on a lotus; the right one hangs down, supported by a smaller lotus. The right arm is in the *varada* (gift-bestowing) gesture, and the figure rests on the left arm. Avalokitesvara wears several princely ornaments: earrings, necklace, armbands, bracelets, *padaras*, and a hip belt. The highly ornamented chignon with a diadem has a tiny figure of Dhyani Buddha, which identifies the figure as a Bodhisattva of Mercy. Like the previous example, the figure belongs stylistically to the Central Javanese Period. It resembles figures from Chandi Mendut, greatly reduced in size [66, pls. 58 and 61].





- 43** *An Episode from
the Iskandar Nama (?)*
Sultanate School, ca. 1500
9 x 6 inches (painting)
9 x 13-1/8 inches (whole page)

The event depicted here concerns the discovery of bodies buried under the building which have evidently become malodorous, as the expressive gesture of the man at the window indicates. The painting shows a strong Persian (Inju) influence in the rendering of the horse, the details of costume, and the modeling of drapery. It relates to the *Khamasa* manuscript in the Freer Gallery [cf. 47, pl. 1; 69, Chapt. III, pl. 8] and, even more closely, to the illustrations of *Iskandar Nama* [cf. 23, cat. no. 5], which prompts us to believe that the miniature belongs to this manuscript.

- 44** *Iraj on Horseback Hunting
with a Falcon*
Mughal with strong Persian
influence, late 16th century
6-5/16 x 8-3/4 inches (painting)
9-3/8 x 15-1/4 inches (whole page)

This painting portrays the legendary prince Iraj, third son of Faridun, King of Persia. It has been published by Percy Brown [31, pl. XIII] as belonging (at that time) to M. Cartier's collection in Paris. However, since the subject is very popular and several versions and copies have been made of it [25, pl. cxvi; 117, lot no. 198], there is a possibility that the ex-Cartier painting and the present one are not the same. Should this be the case, they are certainly very closely related and probably not too far apart in time. The condition of the painting is poor; it has been heavily restored, which adds to the problems of identification.





**45 Alam Shah Closing the Dam
at Shishan Pass**

From the *Dastan-i-Amir Hamza*
Mughal, Akbar Period, 1562-1577
22 x 28-1/2 inches (painting)
25-1/2 x 32-1/8 inches (whole page)

The *Dastan-i-Amir Hamza* (Romance of Amir Hamza), popularly known as *Hamza Nama*, is a text which deals in colorful terms with many heroic adventures of Amir Hamza, a legendary uncle of the Prophet Muhammad.

The illustrating of *Hamza Nama* (a favorite Islamic tale) was one of the main undertakings of the Akbar atelier. It may have been originally initiated by the Emperor Humayun, but the bulk of the work was done during the Akbar reign between the years 1562 and 1577. Several Persian artists, such as Mir Sayyid Ali of Tabriz and Khwajah Abdus Samad of Shiraz, along with artists working more in the native Indian tradition, contributed to this project. The text consisted of twelve volumes, each one numbering a hundred folios, and every folio was illustrated, as we learn from Akbar's biographer, Abul Fazl. The largest collections of pages from the *Hamza Nama* survive today in the Österreichisches Museum für Angewandte Kunst in Vienna (about 60 pages) [57; 46] and in the Victoria and Albert Museum (25 pages) [35].

The general style of the painting is in the Persian miniature tradition, although color, details of costume, and architecture are often Indian. The tendency toward realism and the interest in the visual aspect of things, where an attempt is made to place objects in space, are Mughal inventions. They reflect the same characteristics that one senses in the Mughal royal diaries—an immense interest and a first-hand observation of the surrounding world.

[Publ. 124, fig. 53, pp. 90-91]



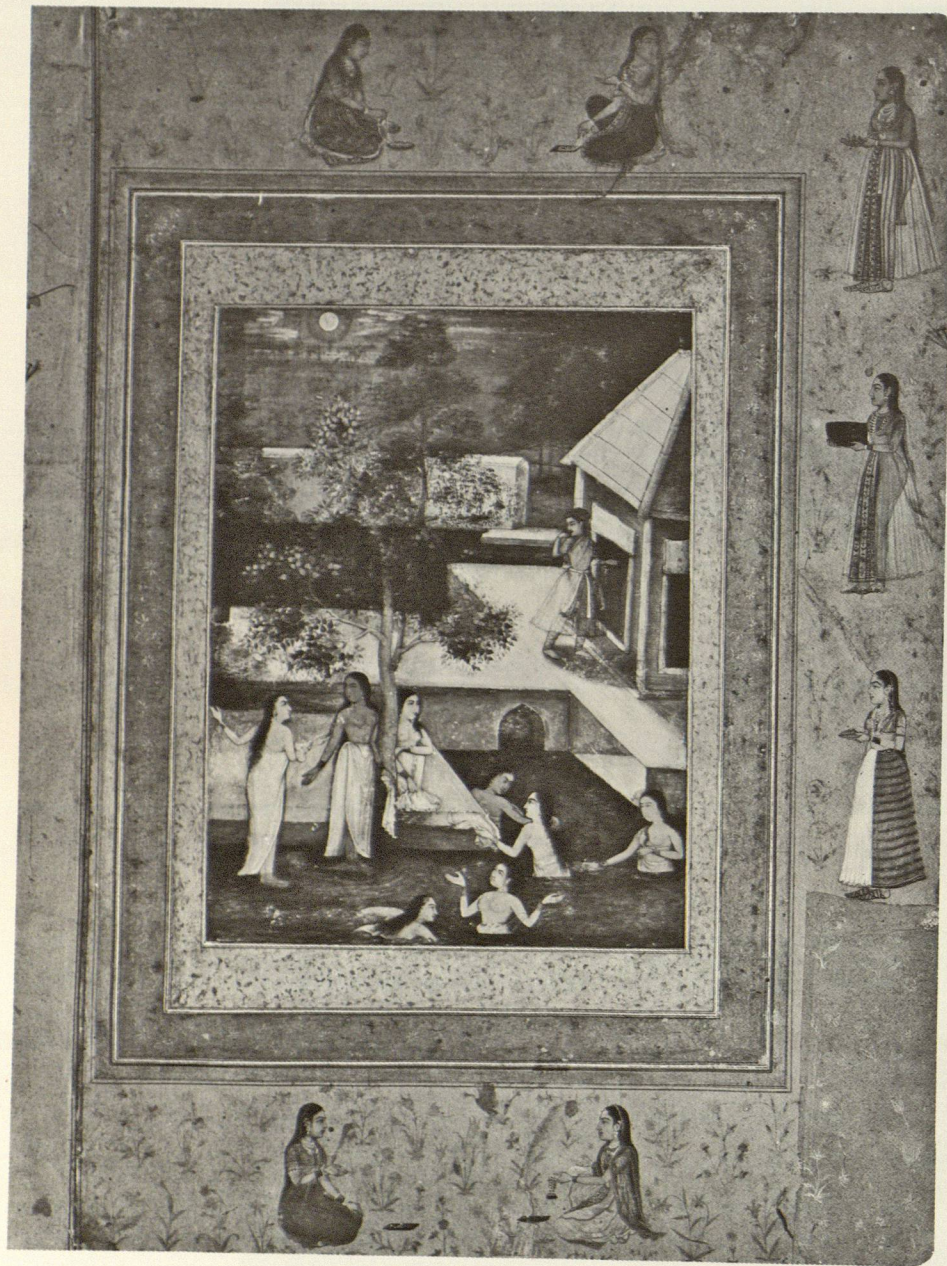
**46 Page from the Razm Nama
(Book of Wars)**

Mughal, Akbar School, by Mohan,
son of Banwari, 1598
9-7/8 x 5-3/8 inches (painting)
12-1/16 x 6-7/8 inches (whole page)

The *Razm Nama* is a translation into Persian of the great Hindu epic

Mahabharata for the use of Akbar and his courtiers. Like the *Hamza Nama* (Figure 45), it has been illustrated by both Hindu and Muslim artists. This leaf is attributed to the artist Mohan.

There are several versions of the manuscript, the earliest one, now in the possession of the Maharaja of Jaipur,



47 Harem Night-Bathing Scene

Mughal, ca. 1650

14-7/8 x 10-3/4 inches

This picture shows eight women bathing; they are gathered about a pool and observed by an approaching youth. The scene has the elegance and romantic flavor of the courtly Mughal painting, but what seems to be an ordinary harem bathing scene may have been basically inspired by the Krishna legend. The picture displays remarkable atmospheric effects in its suggestion of moonlight—in the sky reflected on the white architecture, in the shadows cast by the trees, and in the golden skin of the bathing women. The border is decorated with figures of women; their number originally probably corresponded to the number in the picture itself. However, since the border has been damaged in the lower right corner, only seven attendants now remain. The picture, both in style and in size, corresponds exactly to the page from Mr. Binney's collection [cf. 23, cat. no. 62] and probably belongs to the same manuscript.

[Publ. 52, pl. vi, fig. 14, pp. 14-15]

48 Portrait of Sadik Khan Bakshi

Mughal, probably late Jahangir

Period (1605-1628)

12-1/2 x 7-7/8 inches

Sadik Khan Bakshi was a secretary to the Mughal court of Jahangir. Shown in profile, facing to the right, he holds the paper and quill pen appropriate for his profession. He is dressed in purple with an orange *pagari* and green scarf; his sash is edged with gold and his pajamas patterned in gold. The background is brownish-green with a blue skyline at the top.

The painting has been attributed to Jahangir's artist Nathu, but this information is hard to verify. It has also been considered by some scholars to be a later copy after the style of Jahangir portraiture, but we are inclined to attribute it to Jahangir's reign, since the inscription seems to be in Jahangir's own handwriting.

having been completed at Akbar's request between the years 1582 and 1589. Our leaf probably belongs to the slightly later series that was auctioned in 1921 through Sotheby's in London [23, cat. no. 25]. Other pages are in the British Museum, the Victoria and Albert Museum, the Picture Gallery in Baroda, the Prince of Wales

Museum in Bombay, and the Museum of Fine Arts, Boston. The inscription on the painting refers to the scene as representing the return of "Gautam Rishi," suggesting that it may be of a somewhat later date—having been identified incorrectly by a scribe as a Buddhist scene depicting the return of the Buddha Gautama.



It is possible that the border, however, may be of a slightly later date.

[Cf. 23, cat. no. 61; 31, pl. xxvii]

49 *Portrait of Abdullah Qutb Shah*

Golconda, ca. 1680

6-1/2 x 3 inches (painting)

8-3/8 x 5-1/8 inches (whole page)

This painting probably depicts Abdullah Qutb Shah of Golconda, who ruled in the years 1626-27. The prince, dressed largely in gold, stands in profile against the rich brown background; he holds a flower in his left hand, while his right hand rests on the katar dagger. Around his head is a golden halo like those frequently found in Mughal portraits.

The painting must have been done sometime during the reign of the last Qutb



Shah of Golconda, Abdul Hasan, also known as Tana Shah (the King of Taste), who ruled from 1672 to 1689; it must have been finished before Golconda lost its independence by falling into the hands of Aurangzeb in 1687. It compares very closely in style with the miniatures of that period, which produced a series of portraits of various Deccani rulers.

[Cf. 23, cat. nos. 135-139]





50 Hunting Scene

Mughal, second quarter of
the 18th century

13-7/8 x 9-1/2 inches (painting)

17-3/4 x 11-5/8 inches (whole page)

This large hunting composition depicted in a rolling landscape shows several planes gradually decreasing in size. The princely figure in the foreground, surrounded by his courtiers, is probably that of Muhammad Shah, who ruled between the years 1719 and 1748. The painting dates to his reign or shortly thereafter. The color scheme is a restrained and subdued harmony in many values and tonalities of green, blue, grey, beige, and gold. A variety of grasses, plants, and shrubs are naturalistically rendered, including such minute details as the veins on the round leaves of the shrubs. It is seldom that one sees in Indian art uncultivated landscape represented in such depth of detail.

[Cf. 10, vol. II, pl. 90; 16, pl. 144, no. 799]

51 Heavenly Tree (*Akash Brichha*)

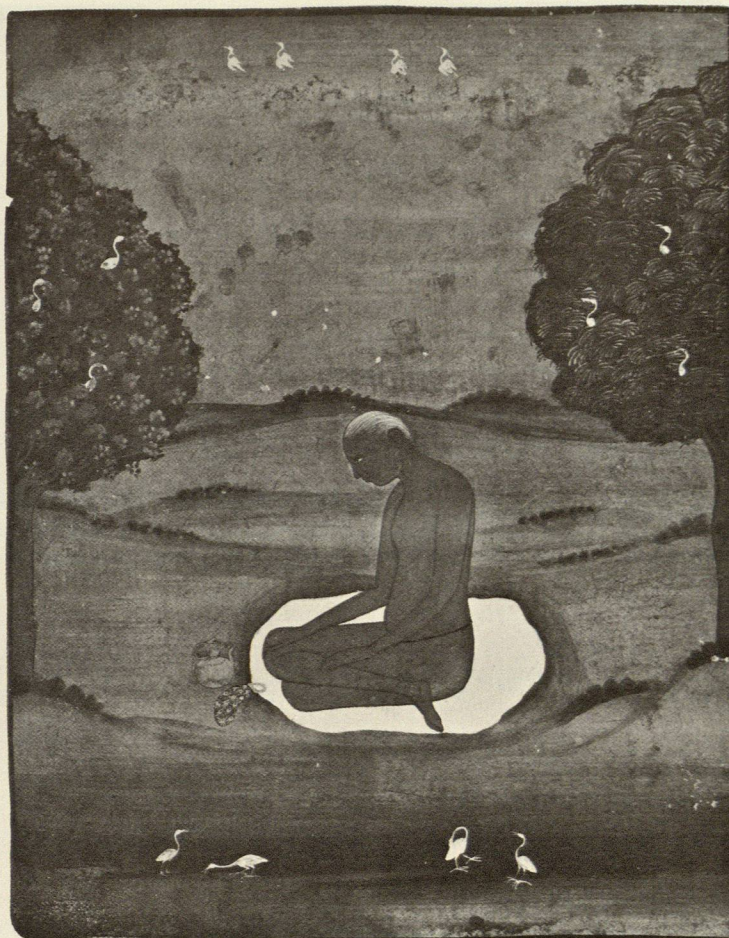
Sub-Imperial Mughal, second half
of the 18th century

10-3/4 x 7-3/4 inches

The ascetic seated under the Heavenly Tree is Iswar Nath, as identified by the inscription. He is clothed in a *dhoti* and holds a rosary in his hands. Surrounding him are a stag, two does, a pair of rabbits, and a lion. In the background is a thatched hut trimmed with leaves and a fabulous tree (*Akash Brichha*) with human and animal heads as its fruits and many colorful birds resting on its branches. The subject of the Heavenly Tree (referred to as the *wakwak* tree) was a favorite one in Persia and appears from at least the twelfth century onward in textiles and paintings [88, p. 21, fig. 10; 1, p. 66].

[Publ. 112, vol. II, p. 188]





52 *Ascetic in a Landscape*
Sub-Imperial Mughal, second half
of the 18th century
6-3/16 x 5 inches

This small, very symmetrically composed miniature depicts the solitary figure of an ascetic seated on a white mat with a water jar and a peacock-feather fan in front of him. The evidence of very definite touches of local Rajasthani schools, such as those of Bikaner and Bundi, suggests that this painting belongs to the late Mughal School.





53 *Portrait of Shah Jahan*
 Provincial Mughal,
 Murshidabad School, ca. 1760
 11 x 8-3/8 inches (painting)
 11-3/4 x 9-1/8 inches (whole page)

This apparently unfinished portrait of Shah Jahan seated on a low, eight-legged dais and surrounded by courtiers, all depicted in profile, is typical of the provincial Mughal School of Murshidabad which flourished in Bengal. It comes from the Mughal emperor portrait series of which the Murshidabad School was particularly fond, often copying earlier portraits of great Mughal emperors. The composition, setting, and positions of figures are very much like those illustrated by Robert Skelton in his article on Murshidabad painting [116, p. 16, fig. 10].
 [Publ. 91, fig. 87, not illus.]



54 *Kaliya Damana*

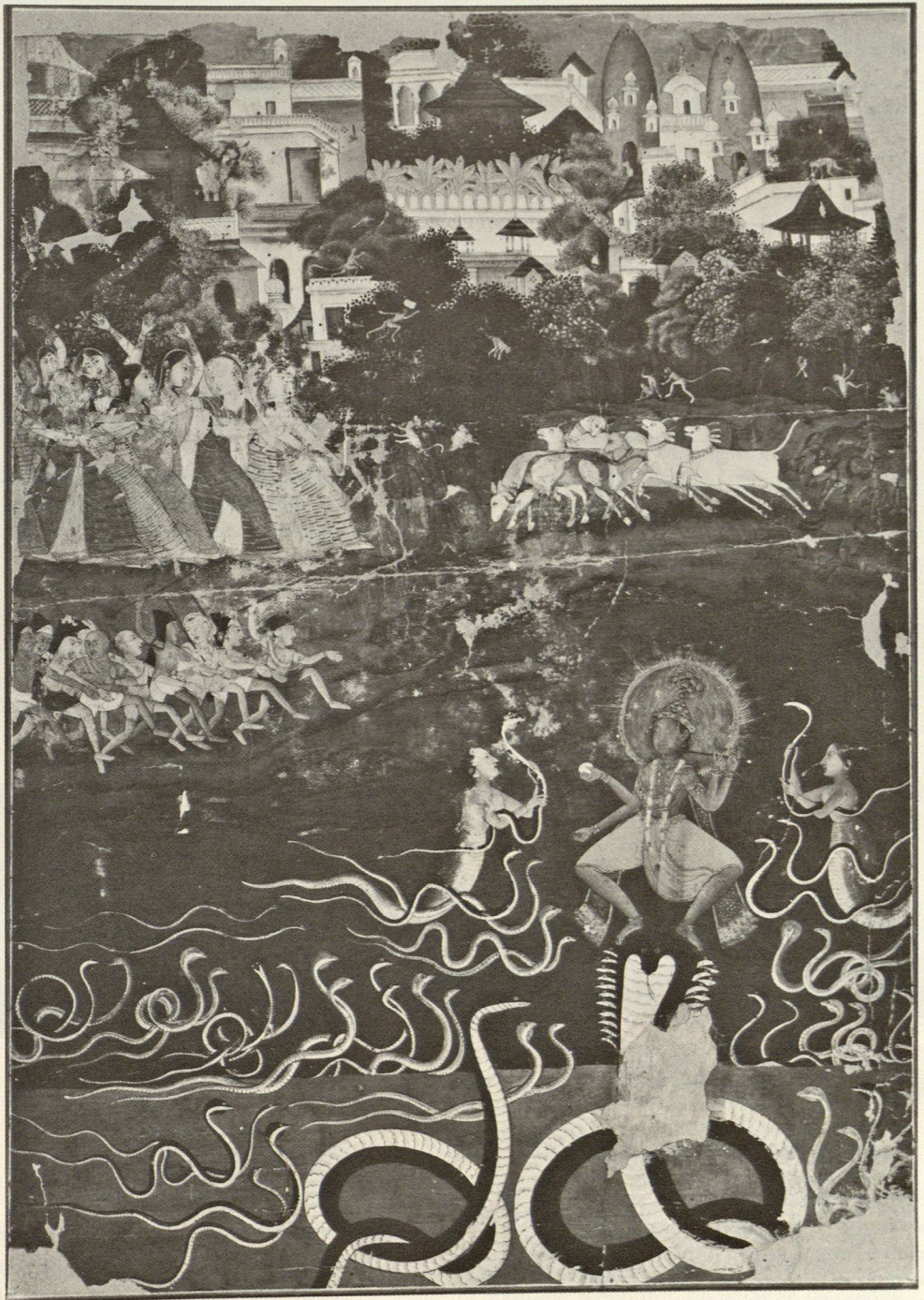
From the *Bhagavata Purana* series
Provincial Mughal, Farrukhabad
School, Oudh, ca. 1770
12-1/4 x 8-1/2 inches (painting)
16 x 11-3/4 inches (whole page)

The hand of an artist trained in the Mughal tradition is evident at every point in this painting: in the suave modulations of color which suggest form, in the facial types and the peculiar treatment of faces in three-quarter view, in the spatial relations seen in the intricate cluster of buildings, and in the trees meticulously rendered, each according to its kind. The general flavor of the painting is, however, quite typical of the Farrukhabad School of Oudh.

The subject is that of Krishna's triumph over Kaliya, a many-headed serpent who lived in a whirlpool of the Jumna River and poisoned the waters for miles around until defeated by Krishna. (For another painting of the same subject see Figure 66.) The painting has been damaged to some extent.

[Cf. 23, cat. no. 99]

[Publ. 91, fig. 46]





55 Radha-Krishna Episode

Aurangabad, Deccan, ca. 1650

6-1/2 x 7 inches

This painting shows Radha seated in a room with a kneeling attendant; two women stand in the portico while Krishna, holding a scepter and a huge lotus, stands outside. The miniature represents a somewhat controversial style which, according to the most recent research, belongs to the Deccanise School of Aurangabad [44, fig. 6]. It very closely resembles the page in Binney's collection [23, cat. no. 130].

56 Birth of Mahavira

Western India, Jain,

late 15th century

4-1/2 x 11 inches

This page comes from the *Kalpasutra* manuscript, a canonical work of the Shvetambara Jains. It shows Queen Trisala lying on her bed with the newly born Mahavira held in her right arm. The dark red background gives the page its fairly unusual quality.

The Jain style represents the most traditional school in Indian painting. It derives indirectly from the mural painting.



of Ajanta and Ellora and early palm-leaf painting (which in the fourteenth century was replaced by paper), arriving at a form close to the one seen here. In a sense, it is the purest indigenous school of Indian painting. Its basic yet intensive coloring and simplified but highly decorative aspect continue to be reflected in most native schools of Rajput painting.

[Cf. 29, figs. 58, 59]

57 *Aristanemi Riding to the Bridal Pavilion*
Western India, Jain, ca. 1500
4-3/8 x 10-1/4 inches

This painting represents the same style as the Jain miniature in Figure 56, and likewise is an illustration to the *Kalpasutra* manuscript. The scene shows Aristanemi, the twenty-second Tirthankara popularly known as Nemi (because his mother, Queen Shiva, saw at the time of his conception the rim of a wagon wheel, *nemi*, consisting of jewels, *arista*). The episode of his bridal procession is one of

the best-loved in all Jain hagiography. Nemi rides on an elephant surrounded by horsemen, a chariot, and a dancer, while his intended bride, Rajimati, is seated in her bridal attire to the left. The marriage never took place; when Nemi saw the animals corralled to be eaten at the marriage reception, he became disgusted with the world, deserted his bride, and went into the forest to live as an ascetic. The Sanskrit inscription at the right border reads: "Nemi enters the forest."

[Cf. 94, pl. LXXII]



58 Sacrificial Fire

From the *Bhagavata Purana* series
Gujarat, ca. 1650
10 x 8-7/16 inches

This interesting page from the *Bhagavata Purana* series, which is identified by the inscription as Khamsa performing a sacrifice, derives from the same tradition as that represented by the Jain miniatures, and owes little to the Mughal source. It belongs to the school of Gujarat, the area where Jain painting flourished, which makes its connection with the Jain miniatures even more comprehensible.

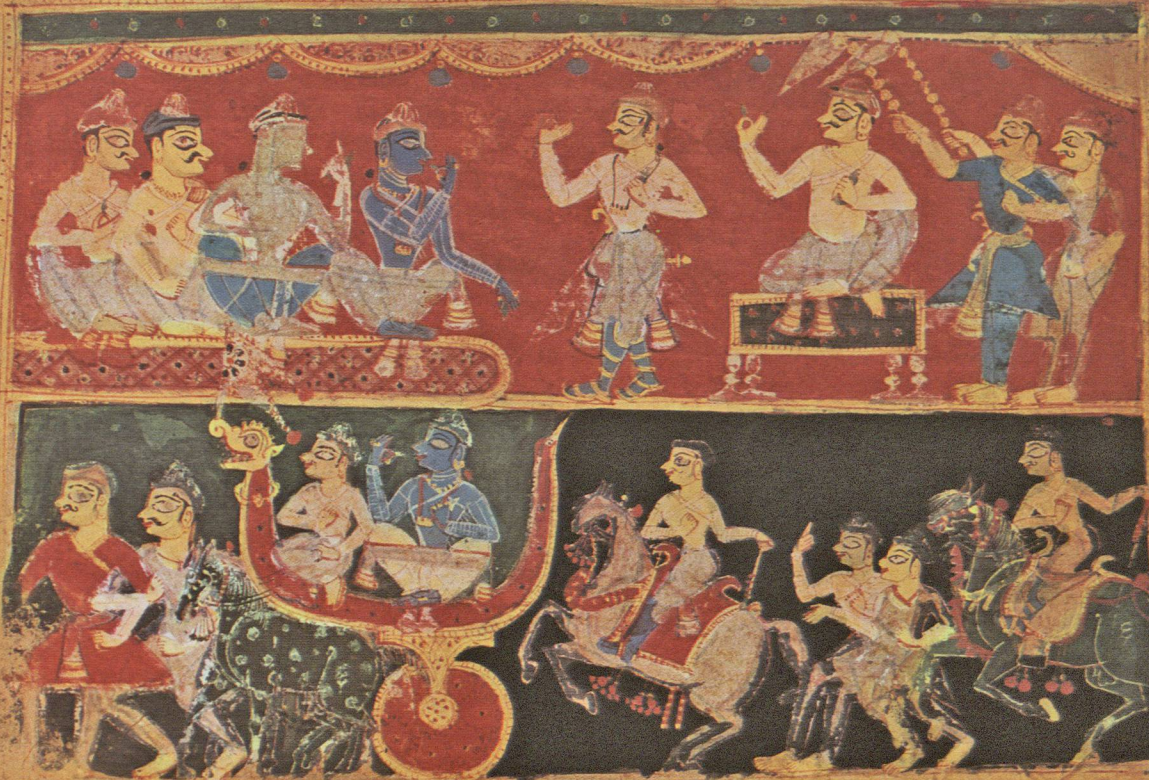
Several pages from the same manuscript are known. [See 125, fig. 15, p. 118; 124, fig. 15, pp. 38-39; and 33, fig. 85.] A couple of pages are on loan to the Brooklyn Museum. One of them is illustrated in Walter Spink [119, fig. 28, p. 20].

59 Episode from the Bhagavata Purana

Mewar, ca. 1545-1565
7-1/2 x 9-1/2 inches

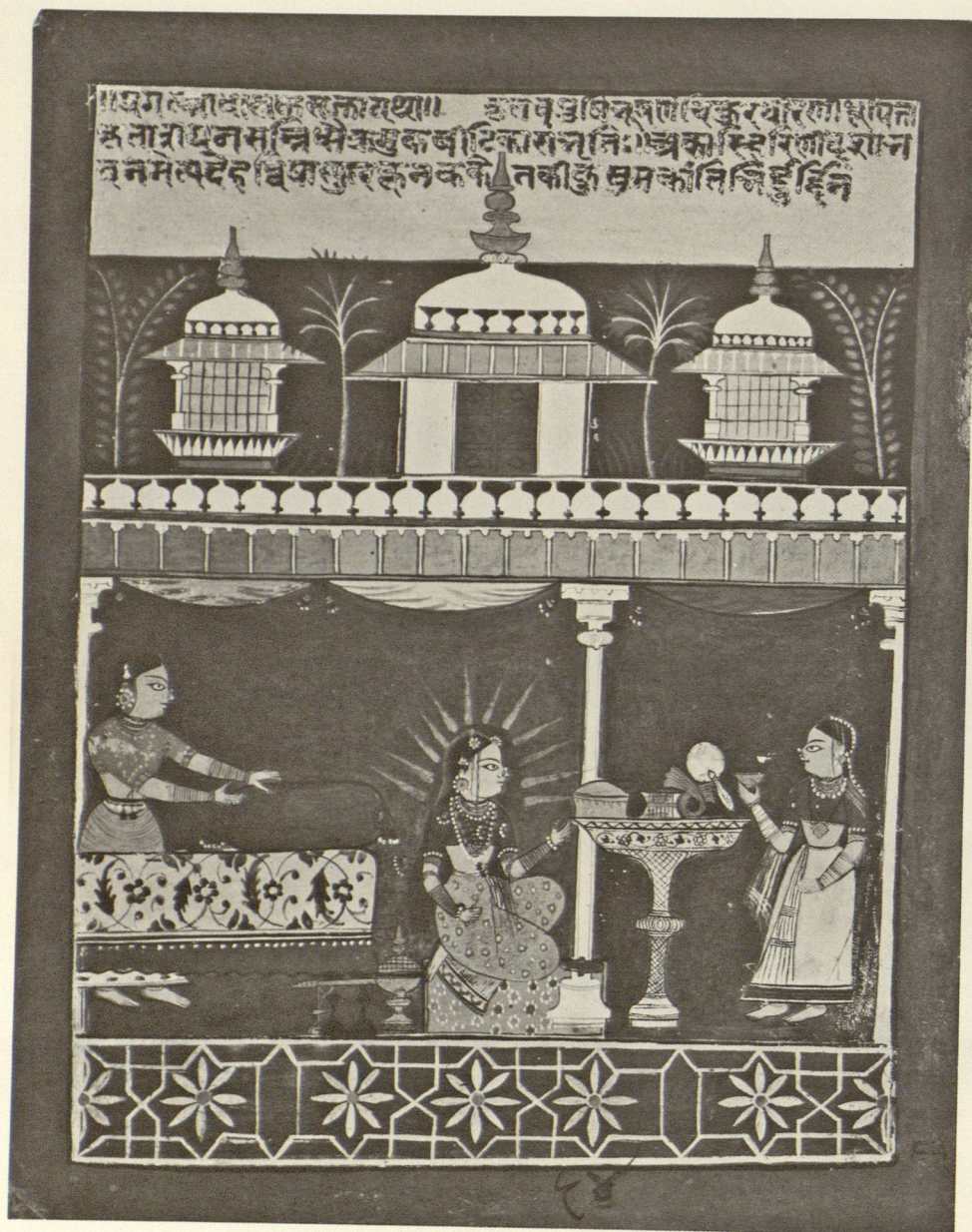
Besides the Jain miniatures discussed above, the present *Bhagavata Purana* series—along with the *Chaurapanchasika* and *Laur Chanda* series—represent the earliest style of Rajput painting. This particular page is inscribed on the upper left margin with the name Nana, possibly identifying the artist involved in illustrating this set. The page is very close in style to the one reproduced in Stuart C. Welch [124, fig. 6, p. 24; and 125, figs. 3a & b; also cf. 24, figs. 1a, b, & c; 83, figs. 3a-d].





उदयक ओ उदयक





60 *Lady Awaiting Her Lover*
From Bhanu Datta's *Rasamanjari*
Mewar, ca. 1630
9-3/4 x 7-1/2 inches

The scene is an illustration for the *Rasamanjari* written by Bhanu Datta, a fifteenth-century poet. It deals with the subject of *Nayaka-Nayika bheda*, or various types of males and females in different love situations (*Nayaka* means hero, or protagonist; *Nayika*, a heroine; *bheda*, difference). The page belongs to the same set as the painting reproduced in Binney's catalog [24, fig. 3, p. 19], which also lists other pages from the set. Bickford has in his possession one more page from the same set which is not exhibited here.

61 *Radha Awaiting Reconciliation with Krishna*
Mewar, ca. 1680
8-3/8 x 9-15/16 inches

The situation depicted here is described in the *Gita Govinda* of Jayadeva, the twelfth-century poet of King Lakshmana of the Sena Dynasty of Bengal (translated by Edwin Arnold [9]). Blue-skinned Krishna sits with Radha's messenger before him, while Radha appears six times in various states of expectancy, corresponding with the various stages of "love in separation." This method of continuous narration, with each scene placed within an arch, is frequently used in Mewar painting [cf. 83, fig. 18]. The style of the painting relates very closely to the page from the Kanoria Collection [109, p. 123].
[Publ. 119, fig. 87]





62 Scene from the Childhood of Krishna
From the *Sur Sagar* of Sur Das
Mewar, ca. 1700
14-5/8 x 9-15/16 inches

The inscription identifies this scene as *Raga Jetashri* and the verse that follows is from the *Sur Sagar*, written by the blind poet of Agra, Sur Das, who lived in the first half of the sixteenth century. The poet himself is shown in a pavilion at the lower left corner. The painting refers to the childhood of Krishna, to whom are also dedicated the verses of Sur Das's poem. Reflecting the mood of the scene, the poem reads as follows:

In the midst of nature a beautiful woman
looks at the image of life with
restless, wide-open eyes.

For such a lovely face and body
which gives pleasure, mankind
must have prayed to Hari.

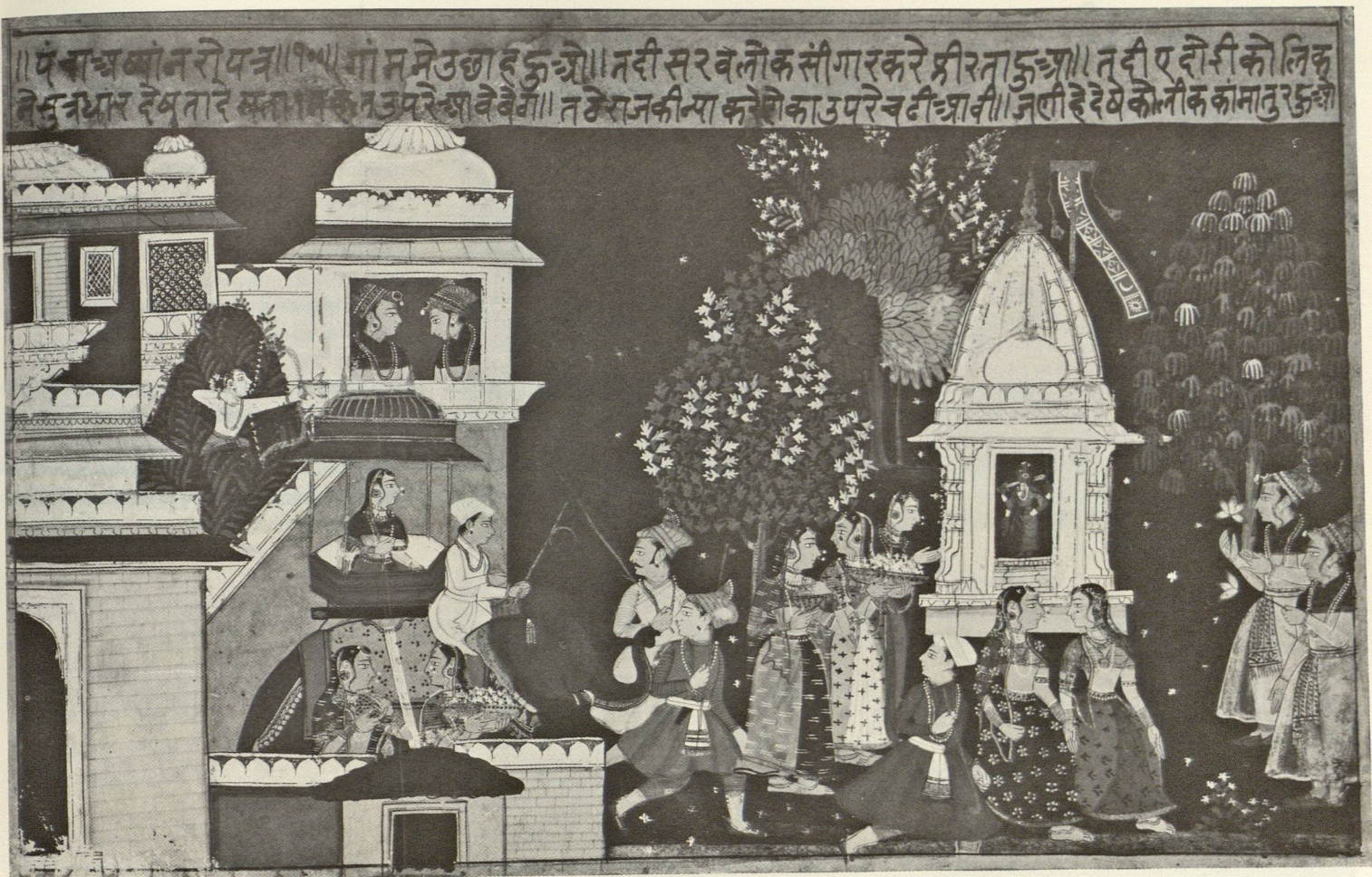
Her embraces lead to kisses and
her beautiful eyes and speech create
in him the intoxication of honeyed
words.

The moon presiding over all the lovely
plants in the courtyard creates
happiness.

Krishna presiding over the hearts of men
gives the greatest happiness to
all people.

Other miniatures from the same series
are: the painting owned by Dr. and Mrs.
Sackler and presently on loan to the
Brooklyn Museum (L68.13.7), the painting
once in the possession of Mrs. Doris
Wiener [illus. 74, fig. 32], and the painting
in the Baroda Museum [51, pl. XLA].





63 Rukmini Going to Worship

From the *Panchakhya*

Mewar, ca. 1700

8-1/8 x 15-1/4 inches (painting)

10-7/16 x 16-1/2 inches

(whole page)

This scene depicts events preceding the marriage of Rukmini, shown on an elephant in a procession coming to worship the Durga shrine. Her future husband sits with a companion in the palace window. The inscription identifies the scene as leaf number 100 from the *Panchakhya*. It describes the whole event in expressive terms:

The whole village was gay and happy. People were going to the river bank in their best clothes.

At this same time the God of Love, Kamadeva (with a bow and arrows of flowers), came and sat on the palace roof.

The princess passed that way and the prince fell in love with her at first sight.

[Publ. 83, fig. 11; 12, fig. 77]





64 *Portrait of Rana Amar Singh II*
Mewar, ca. 1700
9-3/8 x 8 inches

Rana Amar Singh II of Mewar, who ruled between 1698 and 1710, is shown smoking a hookah held by an attendant. The figures, depicted in chalky tonalities, are set against a turquoise background with a row of flowers at the bottom in Mughal fashion.

Portraits of the same ruler are reproduced in several sources [24, fig. 6, p. 22; 125, fig. 28; 115, fig. 10]. His likeness is also often used to impersonate various heroes—for example, Rag Panchami from the Mewar *Ragamala* series in The Cleveland Museum of Art (CMA 31.451), which dates to roughly the same period.

65 *Sindhu Raga*

From a *Ragamala* series

Mewar, ca. 1720

17-1/4 x 8-3/4 inches (painting)

18-15/16 x 11 inches (whole page)

This scene is identified by the inscription at the top as a Sindhu raga, the raga of heroic sentiment. O. C. Gangoly [53] describes the hero as "riding on horseback and holding a spear in hand . . . moving to the battle." The battle between the two opposing forces is depicted in great detail. Above the horizon against the sky are the God of War, Karttikeya, in his chariot, and three angels carrying garlands for the dead warriors. Most of the warriors are on horseback and are armed with bows and arrows, swords, lances, and shields, as well as rifles. There are also two elephants in the foreground. The composition is very busy and full of action.

[Publ. 53, vol. II, pl. I; 83, fig. 13]





66 Kaliya Damana

From the *Bhagavata Purana* series
Mewar, ca. 1750

7-15/16 x 11-7/8 inches

The subject of Krishna subduing the serpent Kaliya is the same as that in Figure 54. On the bank of the River Yumna, Krishna's foster parents, Nanda and Yasoda, watch the spectacle, surrounded by young cowherds. They are shown twice: in a pavilion where a cowherd announces the event, and on the river

bank. The same method of continuous narration is used in the case of Krishna, who is also shown twice, in the tree from which he will jump onto the serpent's neck and below, upon the serpent. One of Kaliya's wives in the water begs Krishna not to destroy her husband: "Otherwise slay me also, along with him; for death itself is excellent for a woman without a husband."

[Cf. 24, fig. 9]



67 *Maharaja Bharath Singh*
Mewar, ca. 1750
15-1/2 x 8-11/16 inches

The portrait of Maharaja Bharath Singh, a ruler of one of the Thikana in Mewar, is vigorous in color. The raja, wearing an orange *jama* with a gold sash, is seated on a dark horse; both horse and rider are silhouetted against a green background. The raja is surrounded by various attendants, one of them holding the hookah that his master smokes.

One of the characteristics of eighteenth-century Mewar painting is that artists often devoted themselves to portraiture and the secular pursuits of the nobility, rather than to the illustration of religious texts which had dominated during the seventeenth century. Another example of this tendency may be seen in the *Portrait of Rana Amar Singh II* (Fig. 64) that dates to the very beginning of the eighteenth century, the period when this new interest began. Often even in a traditional scene such as the *Ragamala* painting in Figure 65 it is the secular element that catches the attention of the artist, who seems, in this case, to be preoccupied with the depiction of the battle scene itself—thus glorifying the militant and chivalrous character of contemporary Rajputana.

[Cf. 71, fig. 18, p. 10]

[Publ. 83, fig. 22]



॥ अथ ज्ञान कर सल-कने ॥ होइ भजान कर ससरोके सव स्या सुस
 सीरा ॥ जाको देणत सुनत ही उपाधि परत जज्ञीरा ॥ राक्षिका को
 भजान कर सु ॥ तुम मंडल में डित कै बन बोर उठे दिक्षि मंडल में दि
 ग टी ॥ बहानी ब्रह्म वात के संघट ब्रह्म बने न घटे हूँ घटी ॥



इस हूँ किसिके सव रामिनि देखि लगी विज का मिनि कंठ तटी ॥
 भजने पंथाहि पाप पुंदर केवन पावक की लपटे रू पटी ॥ १४ ॥

68 *Bhayanaka Rasa*
 From the *Rasikapriya* series
 Malwa, dated 1634
 7-3/4 x 6 inches

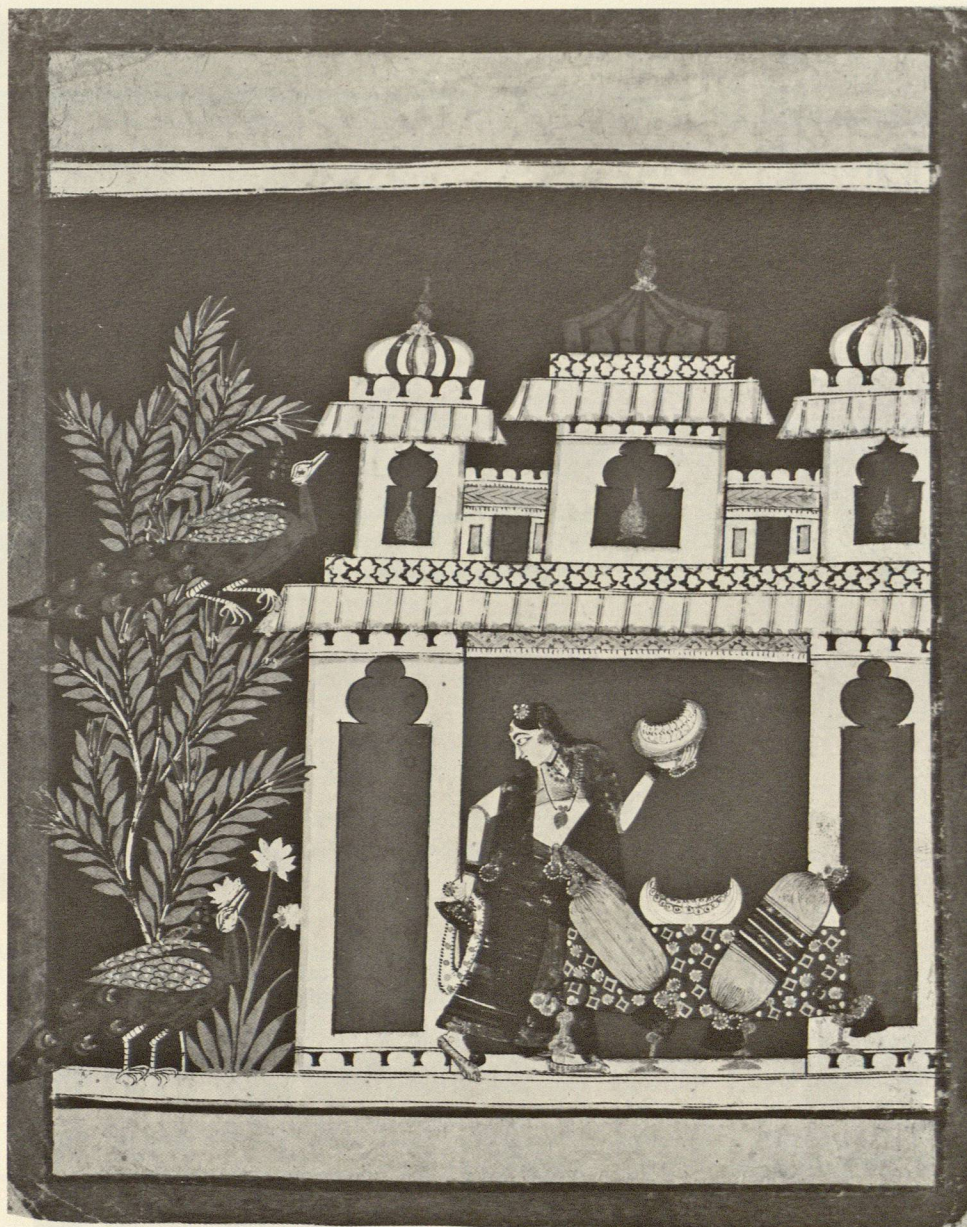
The *Rasikapriya* was written in Hindi verse by a brahmin, Keshav Das (ca. 1520-1601) of Orcha in Bundelkhand, whose patron was Raja Madhu-kar Shah. The work, which classifies various types of heroes and heroines, appeared for the first time in 1591. This particular miniature shows a *Bhayanaka Rasa* (or a terrifying *rasa*) when Nayika and Nayaka, or Radha and Krishna, meet in a garden. The inscription on the painting reflects its mood:

Dark clouds are gathering all over
 the sky . . . the wind is loud. . . .
 Frightened by the lightening from
 all directions, the Nayika is
 clinging to her beloved as if
 the flames were embracing
 the Indra's garden.

[Pages from the same manuscript are
 reproduced in: 68, fig. 17, p. 14; 83,
 fig. 5d; 24, fig. 40, p. 56]
 [Publ. 83, fig. 5a, not illus.; 13, #82]

69 *Ragini Gaundakiri*
 From a *Ragamala* series
 Malwa, Rajgarh, ca. 1650
 8-1/8 x 6-7/8 inches

The heroine is identified by the Devanagari text on the reverse side as Gaunda Ragini [cf. 53, vol. II, pl. LXLIII]. She is ready to welcome her lover and becomes restless when he does not arrive. The presence of peacocks symbolizes longing for her beloved. The miniature, which is one of three from the same set owned by Bickford (but the only one included here), belongs without a doubt to the same set as the page in the possession of Binney [24, fig. 45; 124, 13].

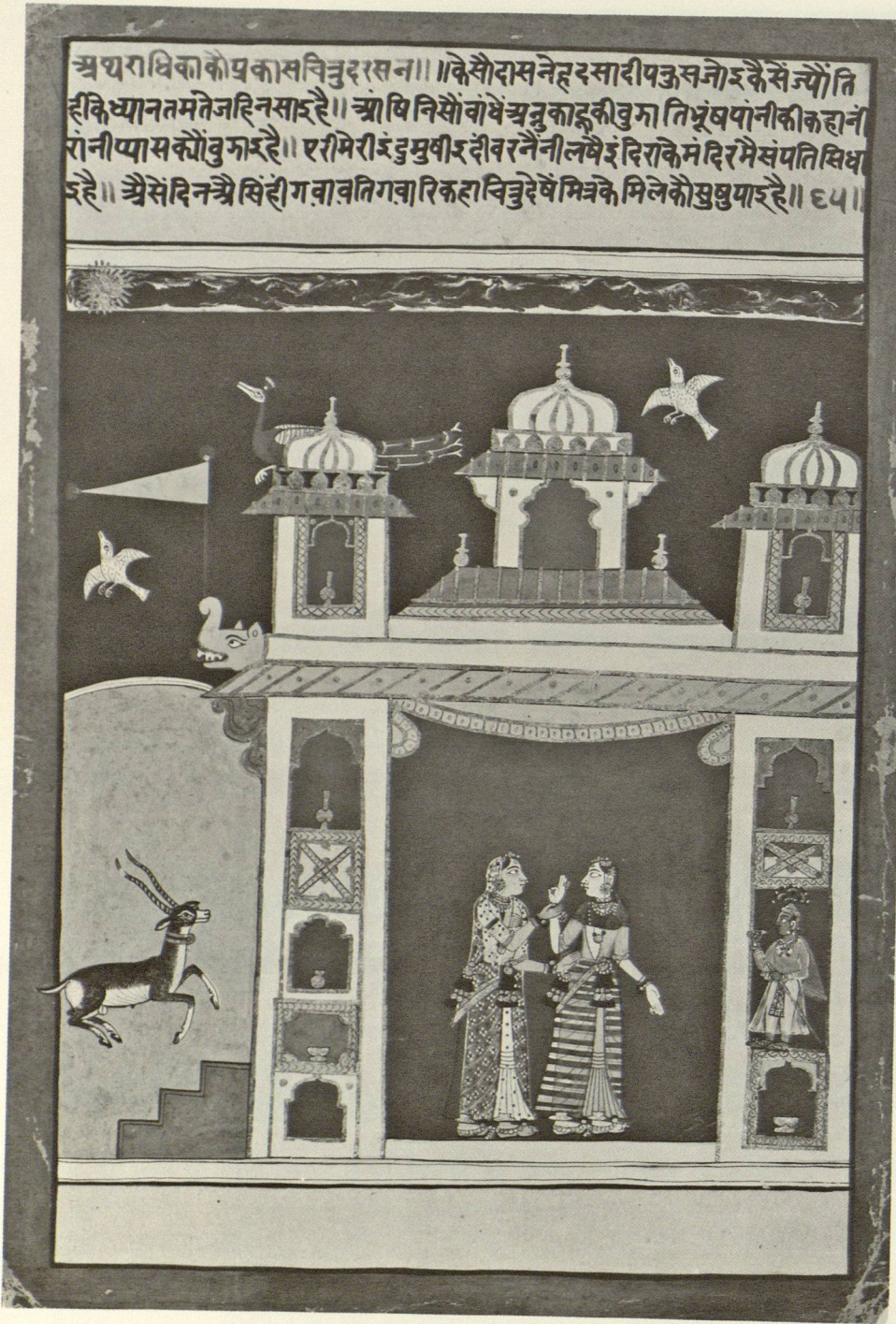


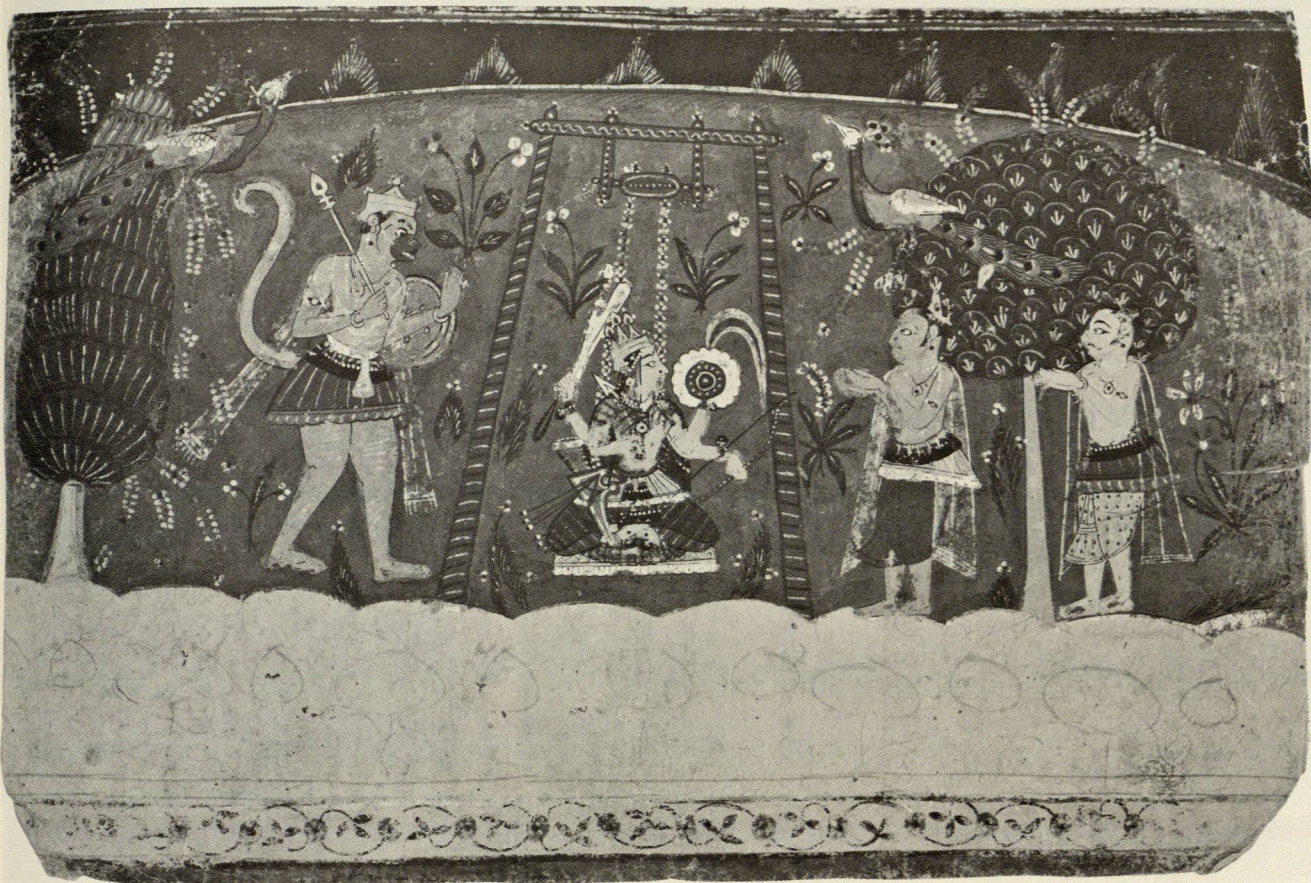
70 *Radhika Seeing Krishna's Portrait*
From the *Rasikapriya* series
Malwa, ca. 1660
11-1/16 x 7-3/8 inches

The painting is an illustration to the same text as Figure 68 but of a later date. It shows Nayika with a companion in front of the icon of Krishna. The inscription which represents Radhika's companion talking to her reads freely translated:

How can you ignore the darkness by simply ignoring the flame? Could anyone ever get rid of his hunger by looking at food, or could thirst be killed by telling one about water? Similarly, Oh my Lotus-faced Companion! Can anyone ever get rid of his hunger by picture of Lakshmi (the Goddess of Wealth)? Why do you spend your days in looking at your lover's portrait? Will this ever give you the same pleasure as the real meeting of your beloved?

[Cf. 24, fig. 47; 83, fig. 8, p. 19]



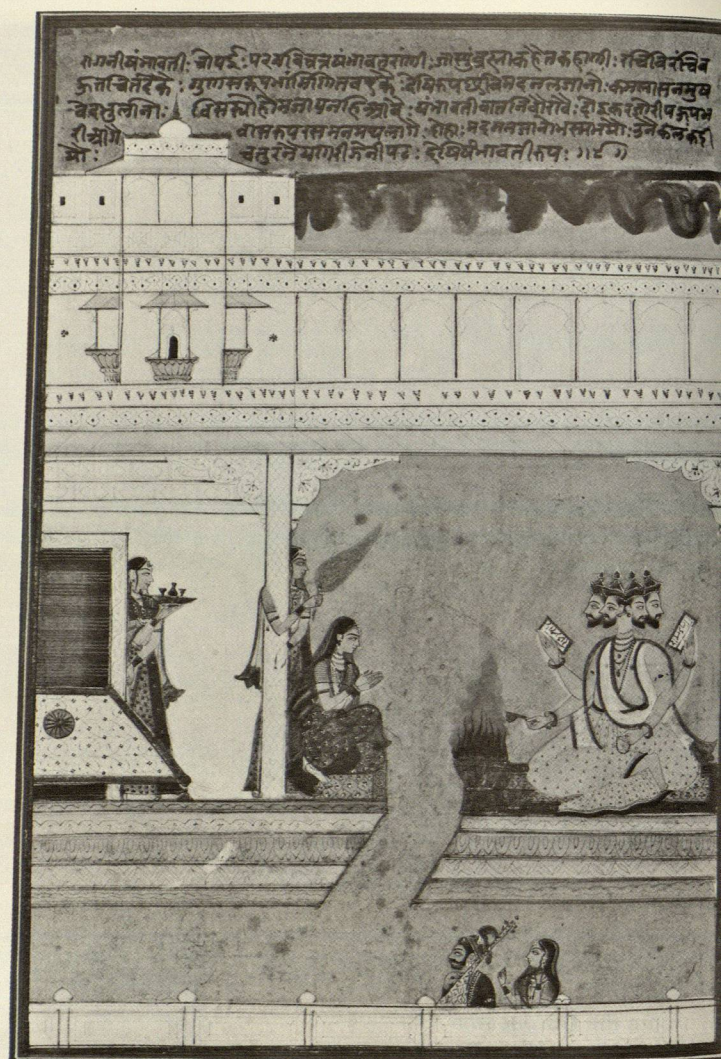
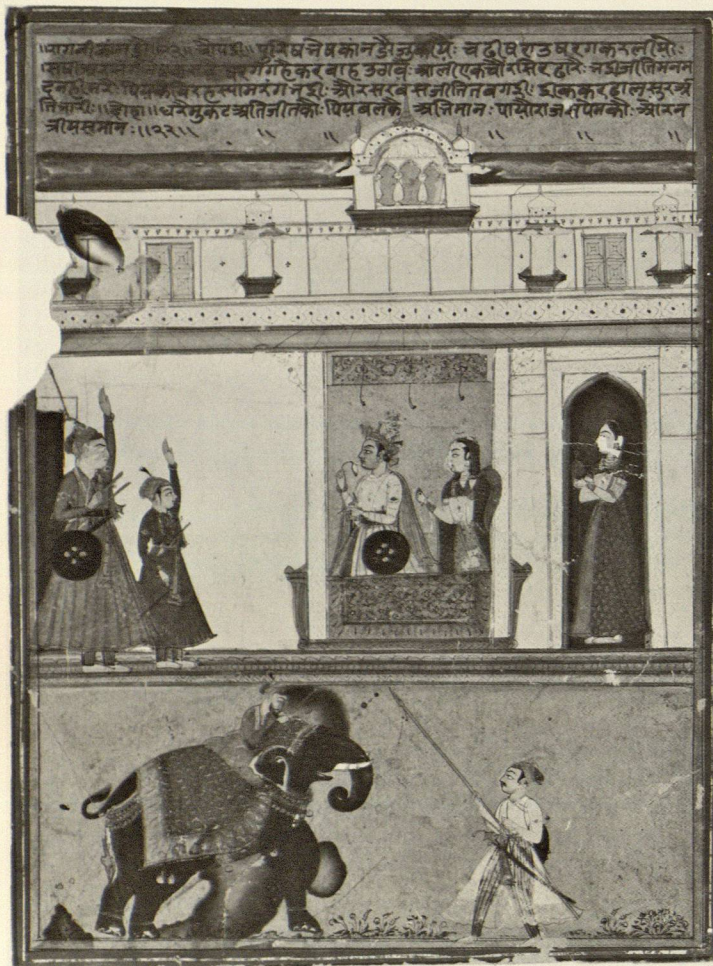


71 *Adoration of Devi*
From the *Durgapatha*
of *Markandeya Purana*
Malwa, ca. 1680
5-5/8 x 8-1/2 inches

The four-armed goddess Durga with her attributes—a wheel, a sword, and a bow and arrow—is seated on a swing flanked by the god Hanuman and two attendants. The scene is one of the episodes from the *Durgapatha* or *Chandipatha*, a book describing the exploits of the goddess Durga which is a part of the *Markandeya Purana*. The miniature is unfinished, especially in the foreground, although the trees visible on the horizon may not be completely finished either. A page from the same manuscript is reproduced by Anand Krishna [78, pl. H, opp. p. 20].

[Publ. 91, fig. 33, not illus.]





72 Ragini Kanada

From a *Ragamala* series
Central India, ca. 1750
10-1/8 x 7-1/2 inches

The Raga Kanada from the *Ragamala* series, page 22, is associated with elephant hunting. The melody was played to congratulate the king after a successful hunt by the royal retinues. In the picture are shown two courtiers praising the king with raised arms. The Rag is visualized as a king or a divine personage (*divya murti*) who in later paintings, such as this one, is identified with Krishna. The lower register depicts the taming of the elephant, who swishes his tail, lifts his front foot, and opens his mouth. The composition of the painting, which is divided by the architectural elements into a series of rectangles having figures within them, is typical of the Central Indian style of this period, as is the feeling of flatness and the palette of glowing reds mixed with pale green, gold, mustard yellow, and deep blue.

[Cf. 53, vol. II, pl. L; also 24, figs. 51 and 52]

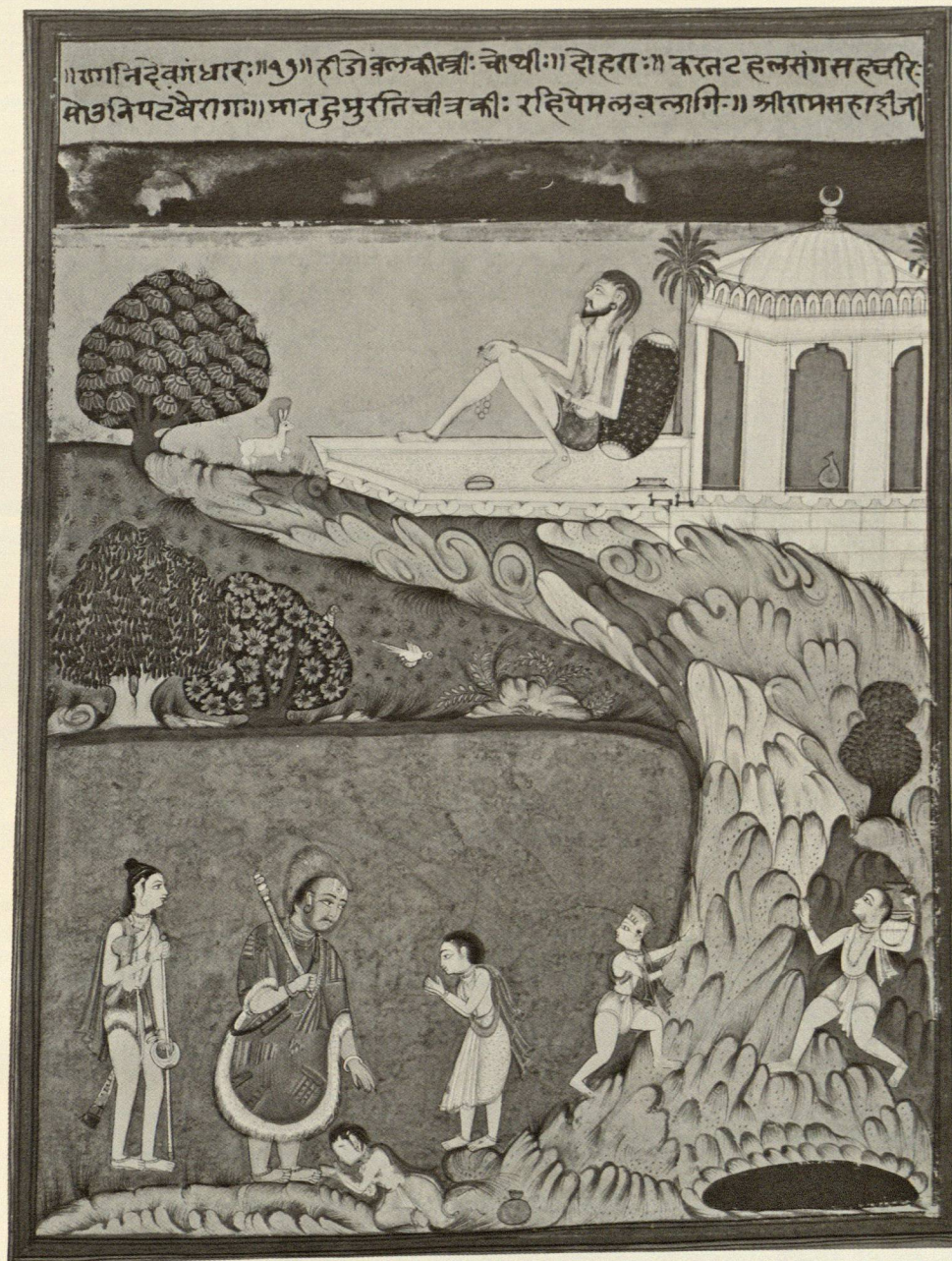
73 Ragini Khambavati

From a *Ragamala* series
Central India, ca. 1750
9-1/4 x 8-13/16 inches (painting)
11-15/16 x 8-13/16 inches
(whole page)

The Khambavati, also known as the Khamaj Ragini of the Dipak group, is a daytime melody. The painting shows a lovely young woman with two female attendants performing Brahma *pūja*. Facing her is the image of Brahma with the sacrificial fire in front of him. He holds the *Vedas* (sacred books), a *sruva* (sacrificial spoon), and an *akshamala* (rosary). Other pages from the same set are in The Cleveland Museum of Art (CMA 54.261) and in Dr. Kramrisch's collection [65, fig. 13, pl. IV].

[For iconography, cf. 38, v, pl. xxv, p. 93; 53, vol. II, pl. CXA]

[Publ. 11, fig. 24, not illus.]



74 Devagandhari Ragini

From a *Ragamala* series
Central India, ca. 1750
10-3/4 x 8 inches (painting)
12-1/8 x 9-1/4 inches (whole page)

This page is identified by the inscription as number 19, the Devagandhari Ragini. The female-melody (Ragini) is personified

as a male ascetic, performing *tapas* (austerities) in order to attain unity with her beloved. It is described as a melody suitable for "situations of sorrow or surprising sentiments." In style the miniature is fairly closely related to the two preceding paintings.

[Cf. 53, vol. II, pl. LXL]



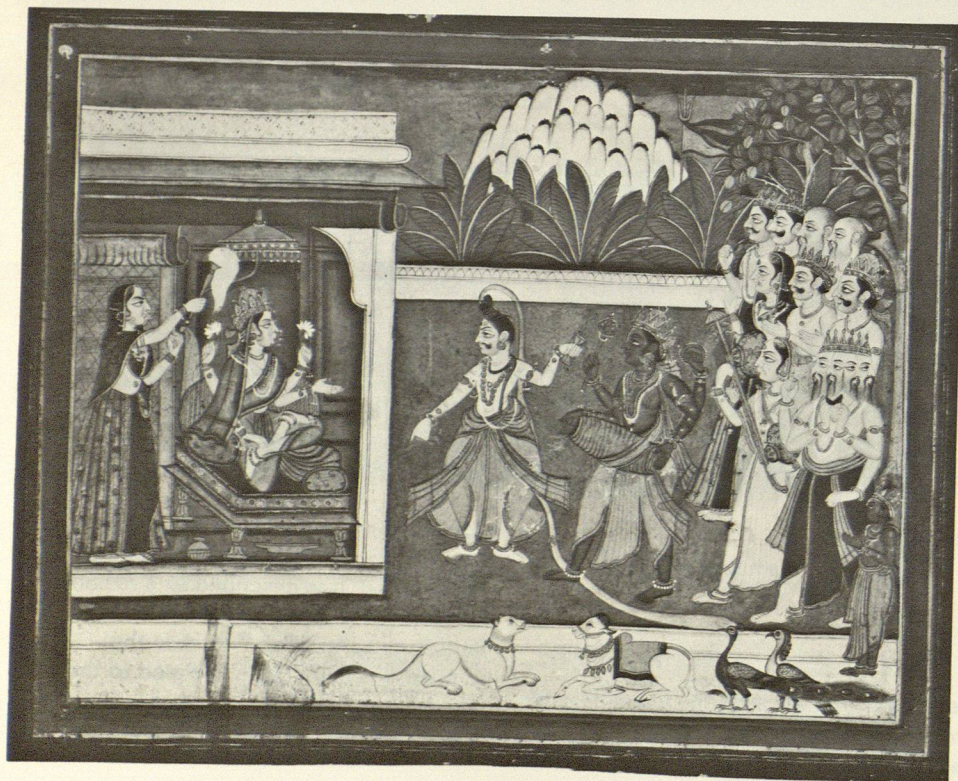


75 A Messenger to Radha
From the *Satsaiya* series
Datia, ca. 1750
8-1/4 x 9-3/8 inches

This leaf is an illustration to the *Satsaiya* series ("Seven Hundred Couplets on the Love of Krishna and Radha"), written by the seventeenth-century poet Bihari Lal. The scene shows a lady messenger arriving at night with a message for Radha.

The Datia School, which flourished around the fortress of the same name in Bundelkhand, was an offshoot of the Central Indian school of painting, which is characterized by rather cool coloring (variations of gray, blue, green, and pink hues of cool tonality) and well-outlined figures set in simplified, somewhat bare surroundings. The present painting, although the only one included here, is one of the three from the same set owned by Bickford.

[Cf. 24, fig. 50, p. 65; 125, fig. 43]



77 Homage to Devi
Datia, ca. 1800
7-7/8 x 10-1/8 inches

This painting is an example of the later development of the Datia School in the early nineteenth century. The composition is richer and more complex, and there is a greater concentration on detail.

The subject of the painting is somewhat related to that of Figure 71, except that it is more elaborate. The homage to Devi (Durga) here is paid by all the gods—Shiva, Vishnu, Brahma, Lakshmi, and Saraswati—as well as by princes and sages. The vehicles of the main gods are seen at the bottom—Shiva's Nandi, Vishnu's Garuda, and Brahma's peacock; Durga's lion is also included. Beyond the wall are several trees and Shiva's trident, while Mount Kailasa appears in the far distance.



76 *Maharaja Shatruijit*
of Datia and Orcha
 Datia, late 18th century
 12-7/16 x 8-9/16 inches

Maharaja Shatruijit, who ruled Datia and Orcha during the years 1762-1801, is shown in profile riding a horse. The background of the painting is cool green below and pale blue above, within a black border. The legs of the white horse are lacquered in red, the tassels are violet, and the harness is of jewelled gold fringed with small pearls. The Maharaja wears a mauve coat and pajamas decorated with a pattern of small flowers in gold.

[For other portraits of the same ruler see 90, pls. 14 and 15, pp. 40 and 41]





78 Ragini Kedara

From a *Ragamala* series
Sirohi, last quarter of the
17th century
7-15/16 x 6-3/8 inches

The Kedara Raga (identified by the inscription; page 92 of the *Ragamala* set) expresses the mood of a heroine separated from her lover. Disguised as a male ascetic, she hopes through performing austerities for reunion with her beloved, and, indeed, he returns at dawn. The Ragini is shown here in both manifestations: two figures are seated in a pavilion—the one to the right is dressed as an ascetic with hair piled up and twisted with pearls, while the one to the left is a female with a deer. The poem for a painting of the same subject matter in Boston reads:

Ever hearkening to the calling of the
deer, she sees that the moon is weary
[i.e., dawn is at hand].

Love sickness is killing Kedara;
she looks to the dawn for comfort.
[38, v, pl. x, p. 78;
53, vol. II, pl. XLVI]

The Sirohi School of painting is an offshoot of Mewar painting with very distinctive characteristics of its own. The palette of bright reds and yellows generally dominates other colors; the figures are somewhat robust and angular; and large, simplified architectural elements fill the background. The paintings are lively and full of vitality.



79 *Raga Hindola*

From a *Ragamala* series

Sirohi, late 17th century

8-5/8 x 6 inches

Another Sirohi miniature, this painting is probably somewhat later in date. The treatment as compared to that in Figure 78 is less free, the figures reduced in size. They are shown as described in the Hindola Raga:

A lady in a gaily colored swing,
swinging with her lover,
perfect delight arising in their hearts,
a full tide flowing in their bodies. . . .

The melody is appropriate to the seasonal festivities in July (*Shravana*) known as "the festival of the swing," which originated in pre-Aryan times and later was incorporated into Krishna's cult [53, vol. II, pl. xxx & xxxi]. The page probably comes from the same manuscript as does the page in the Cleveland Museum (CMA 60.283).





81 Durga as a Slayer of Demons

Bundi, ca. 1740

7-5/16 x 9-15/16 inches

Four-armed Durga, seated on a lion, is shown destroying the buffalo-demon Mahisha and his hosts. The battle is described in the *Markandeya Purana* which tells how the demon's drops of blood, when he was wounded by Devi, produced new *asuras* that Durga had to destroy.

The composition is full of action and dynamism. Another miniature very closely

related to ours, only more "bloody" and with few additions in the background, is reproduced by Stuart Cary Welch [124, fig. 21]. The paintings are so similar in composition that one of them must have served as a model for the other, or both were following an unknown prototype.

An account of Pahari School paintings with Durga as subject matter has been published in S. Gupta [62].

[Publ. 83, fig. 30, p. 39]



80 *Ragini Kakubha*

From a *Ragamala* series

Bundi, ca. 1680

7-7/8 x 4-5/8 inches (painting)

10-7/16 x 6-3/8 inches

(whole page)

Kakubha Ragini is one of the favorite representations in Indian painting. It shows a lovely heroine in the forest anxiously awaiting her lover. As a rule, she holds garlands of flowers in her hands, but in this case the flowers are replaced by single lotuses. Some sources claim that the mode of this raga refers to the accomplished love-union, after which the Nayika is left alone by her beloved, frightened and still longing for him. Be that as it may, the mood depicted is that of the love-longing heroine; it is emphasized by the presence of a peacock and various types of birds, all forming couples in contrast to the lonely maid.

The miniature effectively characterizes the Bundi style of the later seventeenth century, which can be described as poetic, in which Nature—with blossoming trees, flowers, and birds—forms a romantic background for lovers. The colors are intense, often in sharp contrast, giving the work a decorative quality.

The painting from the Kanoria Collection [6, fig. 8] probably belongs to the same *Ragamala* set as Bickford's miniature.

[Cf. 53, vol. II, pls. xxvii-xxix & cvib]

[Publ. 83, fig. 27, p. 35; 5, pl. 42; 6, fig. 7]





82 *Festival Scene*

Bundi, mid-18th century

11-1/2 x 7-1/8 inches

A lively, colorful group of women participates in the festivities of what may be the *Gana-gaura* celebration. They carry wooden idols and are watched from the balcony by a prince with his retinue and accompanied by the band of musicians in the foreground. In its vivid coloring and careful concentration on detail, the painting is typically Bundi. It has been badly damaged and in part retouched.

[Cf. with another festival scene from the Victoria and Albert Museum illustrated by Archer (6, fig. 20)]

83 *Radha and Krishna in the Rain*

Bundi, ca. 1780

10-1/8 x 6-3/4 inches (painting)

11-15/16 x 8-1/2 inches

(whole page)

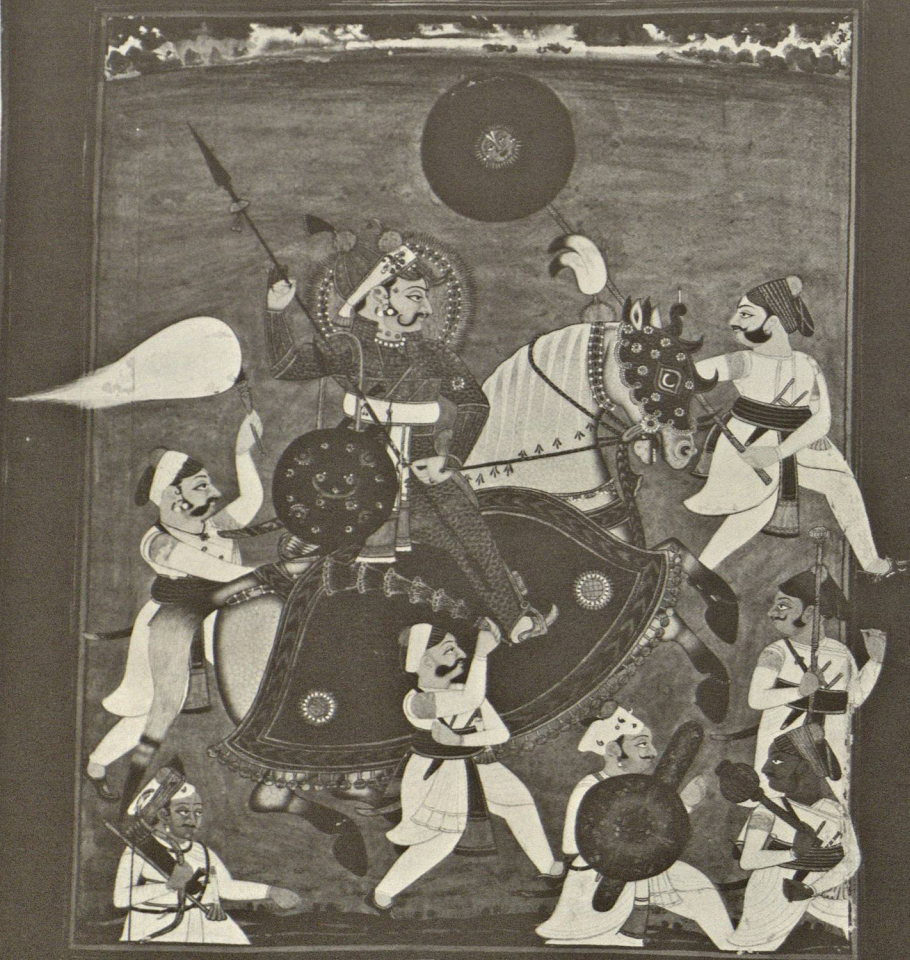
This highly romantic and symmetrically composed picture shows Radha and Krishna taking refuge from a storm under an umbrella made of leaves and crowned with a lotus. The rain falls in light gray lines delicately marked against the deep gray sky. The Lord reassures Radha by embracing her. They are flanked by frisking cows, with a baby calf in the foreground. This symmetrical pattern is repeated in two blossoming trees and the lightning in the sky, which resembles two serpents. The miniature has a near-double, only with the positions of the figures reversed, in the Alahabad Museum [6, fig. 23].

[Publ. 83, fig. 34, p. 41]





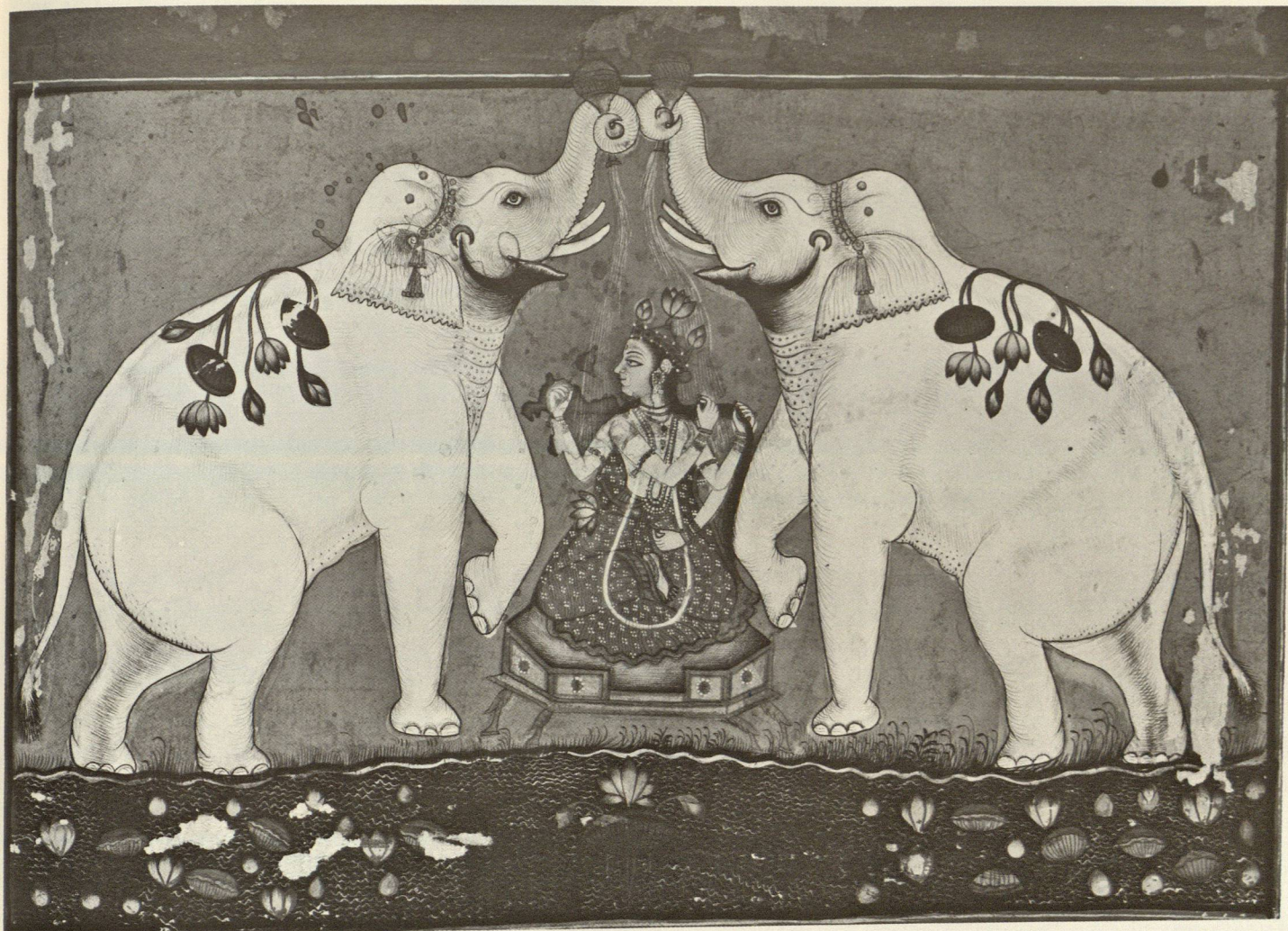
84 *Raja Rao Chhatrasala
on his Horse Shyam*
Bundi, ca. 1790
15 x 12-5/8 inches



Chhatrasala was Raja of Bundi and Viceroy of Delhi under Emperor Shah Jehan. He held a position of high command under Aurangzeb, the Emperor's son, in the Deccan until the aging Emperor, fearing Aurangzeb's treachery, ordered the loyal Chhatrasala home. He was subsequently killed in the battle of Ajmir on April 14, 1659, in which Aurangzeb was victorious. Chhatrasala refused to retreat even when his wounded elephant fled, and continued to lead the charge on his horse [121, vol. II, pp. 441-44]. The raja is shown here on his horse Shyam surrounded by the royal retinue and carrying a lance. The attendants, dressed in white with red sashes and touches of red in their turbans, and the main figure in his silver gray armor touched with gold, form a successful contrast with the greenish-yellow background and the deep mauve border.

[Cf. with the portrait of a similar type from the Calcutta Museum illustrated in P. Brown (30, pl. v); for earlier portraits of Rao Chhatrasala see 6, pls. 2, 3, 29.]





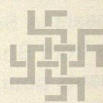
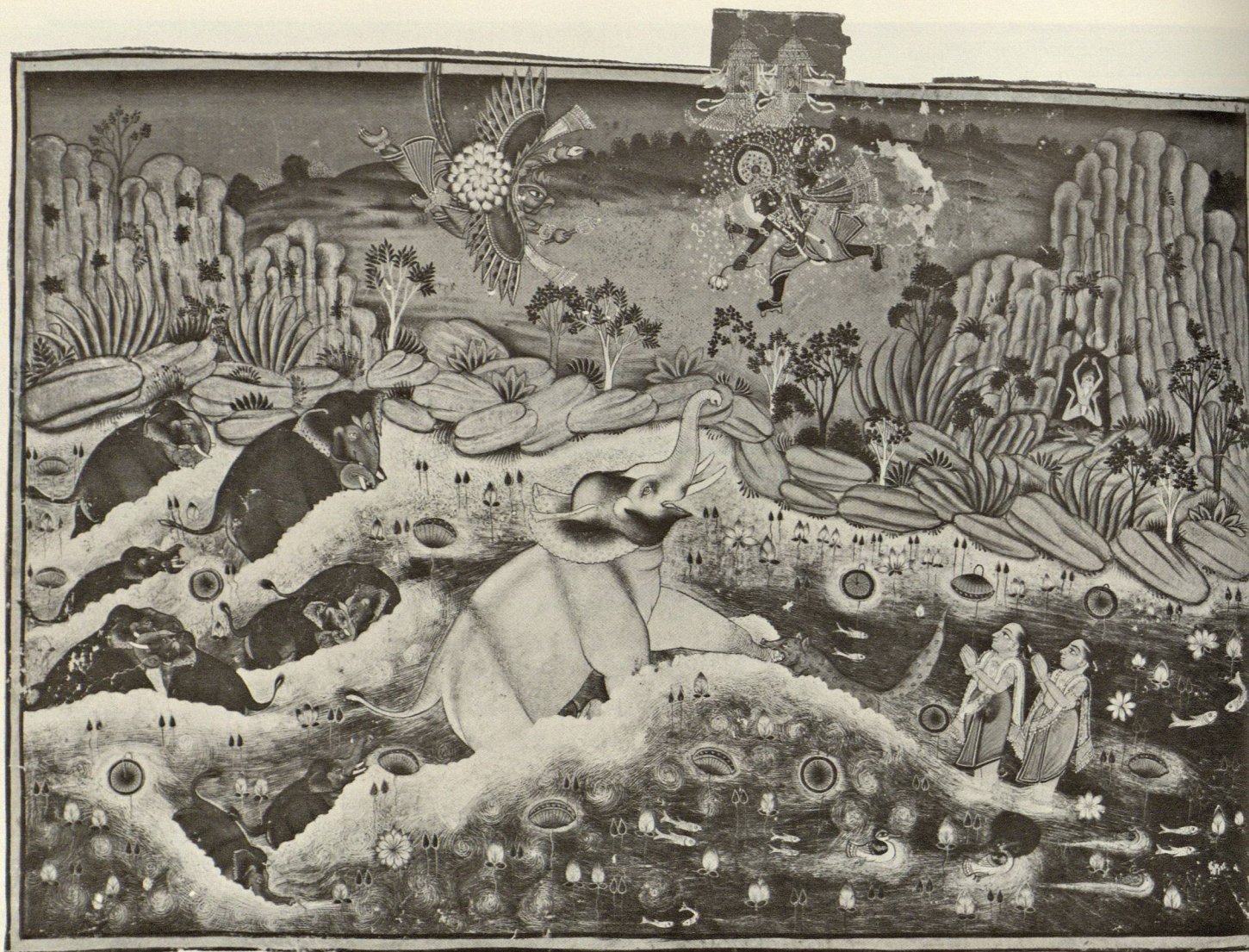
85 *Gaja Lakshmi*
Bundi, ca. 1800
8-9/16 x 12-9/16 inches

The subject of Gaja Lakshmi (Goddess of Wealth and Prosperity) flanked by elephants goes back to very early times. It appears in Sunga terra cottas and on reliefs from Bharhut and Sanchi. The white elephants pouring water from golden jars upon Shri Lakshmi symbolize rain

clouds. Thus the goddess, fertile because of life-giving rains, will bring joy and wealth to mankind [39, p. 175 ff].

The subject is often used in manuscripts as an invocation page. Here the composition is arranged in very symmetrical fashion and dominated by huge elephants adorned with lotus flowers, golden chains, and a painted decoration of dots and crescents on their faces. The goddess,

seated in the center on a hexagonal golden throne, is four-armed and wears a lotus crown. She looks insignificant in comparison with the elephants, an impression which is intended in order to preserve the scale between animals and humans. The striking coloring—a dark blue lotus pool, the green ground above it, the magenta floor of the throne, and a red border—signifies a fairly late date.



86 *Vishnu Saving the King
of Elephants from the Crocodile
(Gajendra Moksha)*

From the *Bhagavata Purana* series
Bundi, ca. 1830
11-7/8 x 17-1/4 inches

The king of elephants in the center of this composition is white to stress his importance over the rest of the herd. In the upper part of the painting, in answer to the elephant's appeal for help, Vishnu and Garuda are descending from heaven to free him from the crocodile, shown here as a tawny yellow animal. There is a wealth of decoratively treated detail in the rocks and foliage. Likewise, the lotuses are rendered in tiny bud, partially open, in full bloom, and with their leaves in profile and full face, while ducks and fish swim in the swirling water. The style is that of the Bundi School, although it borrows heavily from the Kotah tradition, especially in such elements as the treatment of the rocks. High elaboration and intensive, pronounced coloring suggest a fairly late date: after the first quarter of the nineteenth century.

[Publ. 83, fig. 35, pp. 42-43; 6, fig. 30]

87 *Fighting Elephants*

Ink drawing
Kotah-Bundi, ca. 1830
8-1/8 x 5-1/2 inches

The scene shows an encounter between two elephants, while their mahouts attempt to calm them down. It is difficult to say whether the picture was intended as a drawing or as a painting that was never finished. The most likely possibility, suggested by studies of a rabbit and a deer in the upper register, is that it was a drawing representing a study for a painting. The scene shows a great degree of dynamism and tension, and its style gravitates between the Kotah and Bundi Schools.

[Publ. 91, no. 49]





- 90 *Worship of Shri Natha-ji*
Temple hanging (*pacchavai*)
Nathdwara, ca. 1830
35-5/8 x 57-1/8 inches

The large temple hangings painted on cloth (so-called *pacchavai*) were commonly used to decorate temple walls. The subject of this one is the worship of Shri Natha-ji. This aspect of Krishna with his left hand raised, signifying the Lord raising Mount Govardhana, was similar to *Nrittya Venu-Gopala* (Fig. 89), one of the forms worshipped by the followers of the Valabhacharya sect [38, vol. v, p. 64]. The most famous image of Shri Natha-ji was in Nathdwara (twenty-four miles north of Udaipur), and it is this icon that is represented here.

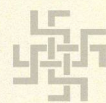
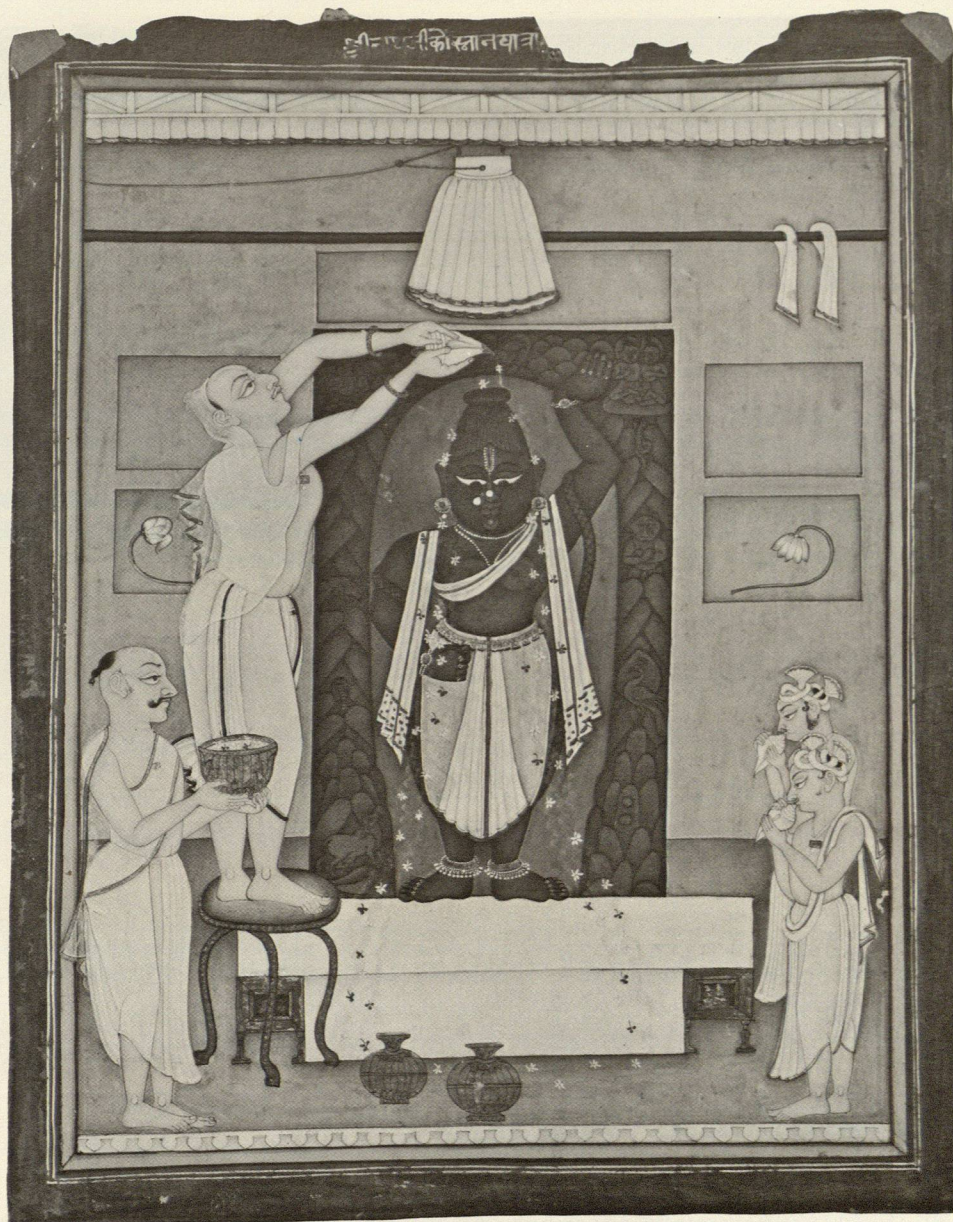
Flanking the image are six *gopis*, three on each side; a Tailanga Brahman appears at the proper right and the Raja Singh of Udaipur at the left. Filling the background are symmetrical banana trees against a dark blue sky, in which various gods are riding in their vehicles. The side borders are decorated with small scenes of worship by prince and brahmin.

[Cf. 33, fig. 109; 115, pl. 13]

- 91 *Shri Natha-ji with Worshippers*
Nathdwara, ca. 1850
10-5/16 x 8-1/16 inches

This painting depicts the same famous Nathdwara image of Shri Natha-ji that appears in Figure 90. The attendants perform the *pūja*, bathing the image; this is acknowledged by the inscription on the upper border.

The miniature is one of two from the same set owned by Bickford. The second shows Shri Natha-ji on the occasion of a different *pūja* and adorned with different clothes.





92 Rasamandala

Nathdwara, ca. 1840

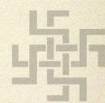
12-1/2 x 9-1/4 inches

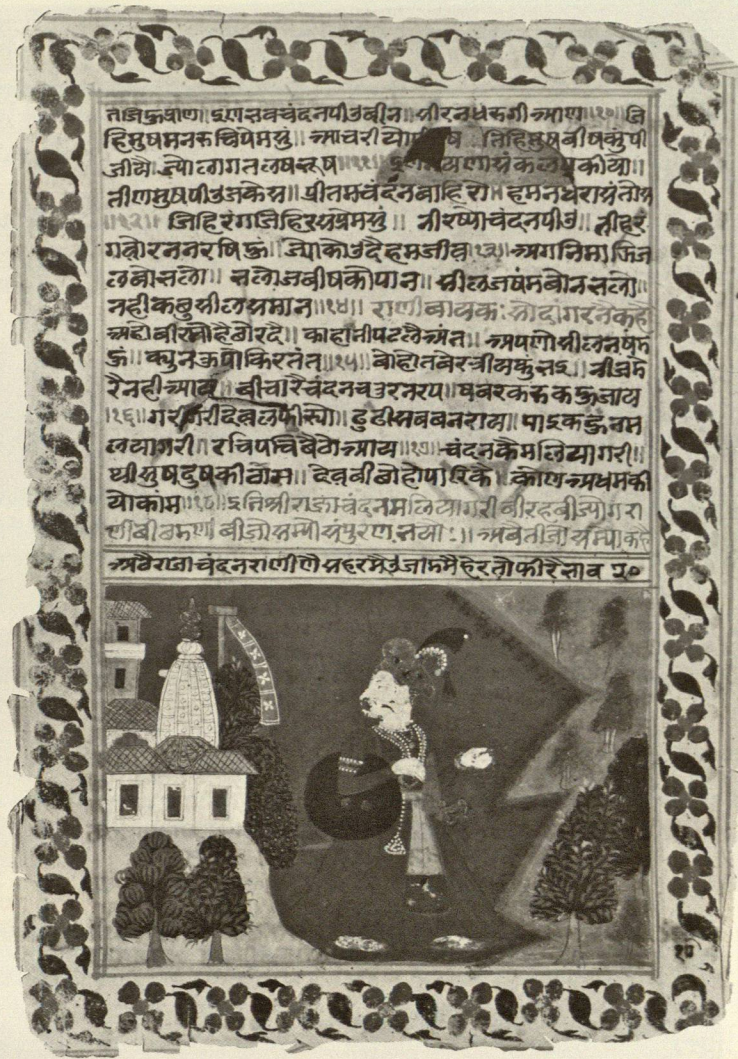
Two and two the gopis held hands,
and between each pair
was Krishna their friend. . . .

Gopi and Nanda Kumara alternate,
a round ring of lightnings
and heavy cloud,

The fair Vraj girls and
the dusky Krishna, like to
a gold and sapphire necklace.

These verses from the *Prema Sagara* (chap. 34) are followed by the Nathdwara artist's depiction of Krishna's dance with the *gopis*. Krishna, the embodiment of divinity, is shown in the center of the mandala dancing with his favorite Radha; at the same time he miraculously multiplies himself to his devotees (the *gopis*) revealing himself to each one separately. The painting has a folkish charm and a sense of movement. The use of white, as well as vivid colors, makes a successful contrast against the pale blue background. The decorative border consists of many niches containing representations of Shri Nathaji, the same image discussed in Figure 90.





93 Double Page

From the *Chandana Malayagiri Varta*
Kishangarh, by a Jodhpur artist
(Samvat 1802), 1745
11-3/8 x 7-7/8 inches

This page from the *Chandana Malayagiri Varta* manuscript has two illustrations, one on each side, depicting "A merchant with Malayagiri in the bullock-car driving away" and "The king going to the queen's city." The somewhat folkish style of a manuscript relates most closely to paintings from

Jodhpur, although the inscription on the final page of what seems to be the same manuscript states that it was done "in Kishangarh in Samvat 1802 (1745) by Rikhaji, son of Karam Chand. . . ." Another page from the same manuscript is in the Brooklyn Museum collection (69.125.5). The page owned by the Cleveland Museum (CMA 68.108), although similar in style, is an illustration to the *Ramayana* and therefore represents a different manuscript.





94 *Worship of Shri Natha-ji*
Kishangarh, late 18th century
5-13/16 x 7-3/8 inches

Here the subject is the same as in Figure 90 and 91, showing a famous image of Shri Natha-ji from Nathdwara—a cult object of the Valabhacharya sect. The figures of the god's attendants, clad in the skirts typical for persons officiating at rites, are painted with great skill and precision in contrast to the main image, which is somewhat crude and stiff. This, however, is easily explained if we remember that the image represents not a living person but a temple icon.



95 *Hunting Raja with Attendants*

Kishangarh, ca. 1800

9-5/8 x 5-3/4 inches

The raja mounts a dapple-gray horse shown in the stance called *levade*, a formal rearing position often found in Mughal equestrian portraits. The choice of this posture for a huntsman in action is characteristic of the elegant mannerisms of Kishangarh painting. Also typical is the treatment of the distant landscape, in which great attention is paid to detail; the sky, in red and gold, suggests the sunset. Although the miniature derives from classical Kishangarh painting [67, pl. ix], the frozen postures of the horseman and attending figures, the different facial types, and the somewhat more intensive coloring indicate that it belongs to the late Kishangarh School. The painting has been partially retouched.

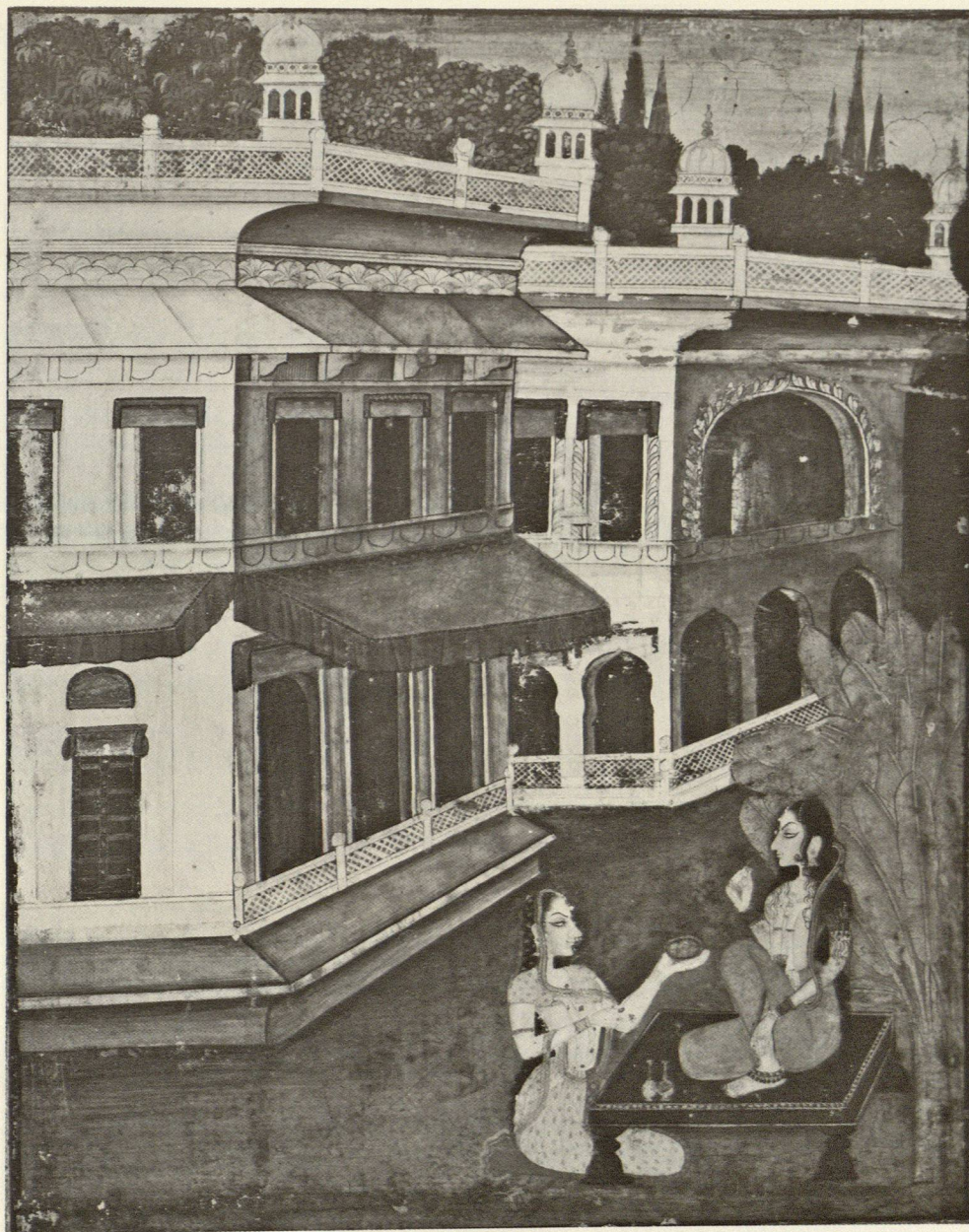
96 *Lady and Her Confidante*

Kishangarh, ca. 1800

7-1/8 x 5-1/2 inches (painting)

7-3/4 x 6-1/16 inches (whole page)

The lady, seated on a low stool by a banana tree, is attended by her servant. The type of beauty she represents—high breasts, thin neck, sharp chin, sloe eyes, and curly hair—is characteristic for Kishangarh representations. The architecture, which dominates the composition and reflects a definite attempt at a Western treatment of perspective, suggests to some a date well advanced into the nineteenth century (see Archer's introductory essay).



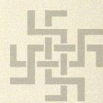


97 Ragini Vasanta

From a *Ragamala* series
 Amber, early 18th century
 11 x 7 inches

The festive occasion depicted is that of the carnival of spring. A spray of mango blossoms, associated with the spring, is carried in a pot, since Vasanta is the melody of the spring season. The style of the painting is associated with Amber, former capital of Jaipur.

[For related paintings see 58, figs.8 and 9]



98 *Radha and Krishna*

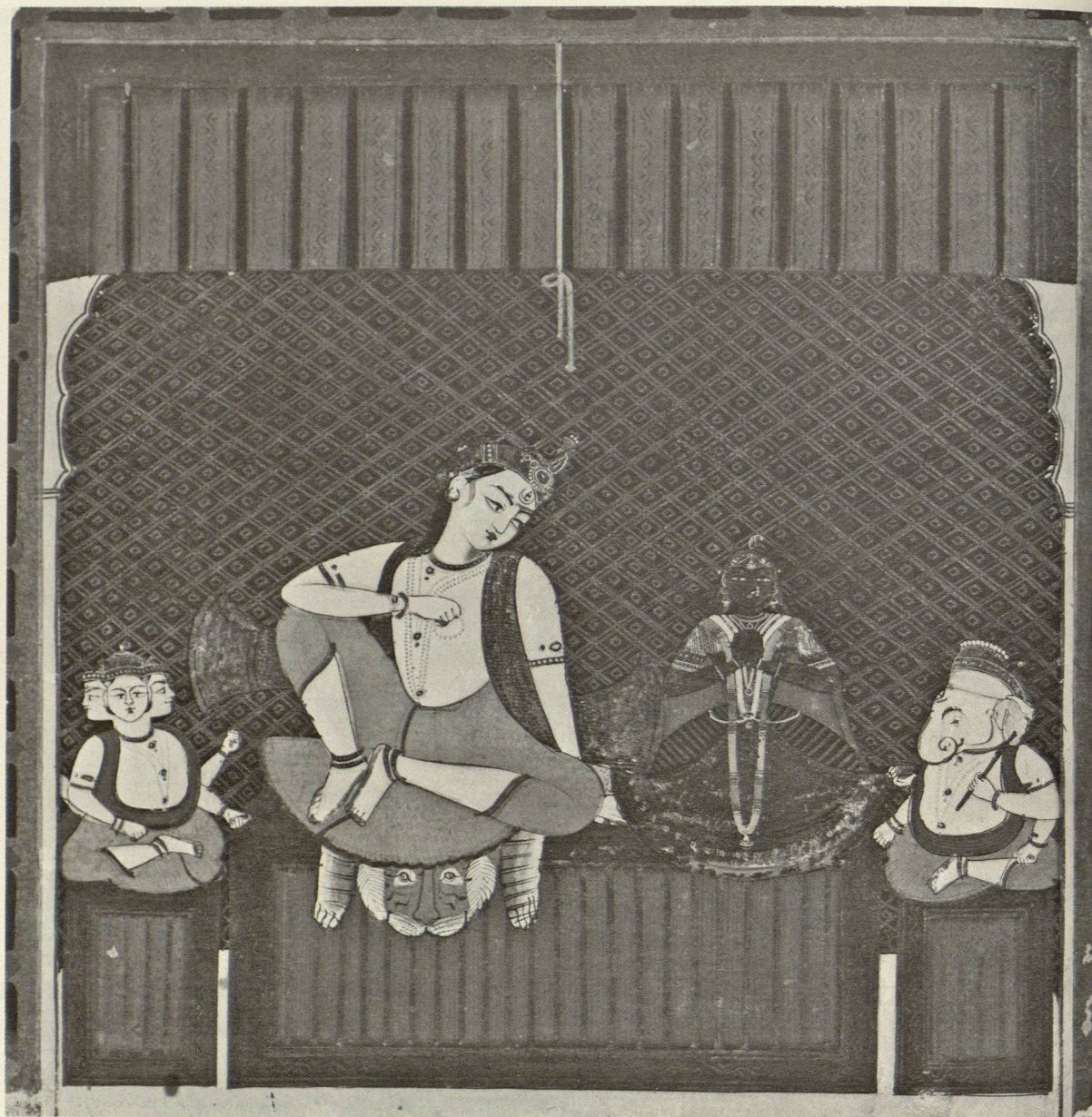
Malpura, near Jaipur, ca. 1750

8-3/4 x 5-7/8 inches

The blue-skinned Krishna wears his peacock-crested crown (*moramukuta*), a yellow *dhoti*, and a long garland of flowers. He holds a flute in his right hand and a flower blossom in his left, while embracing Radha. She is dressed in characteristic Rajput fashion in red, blue, and gold. They stand on a terrace with a lavish garden in the background. The identification of the subject is acknowledged by the inscription on the upper border.

[Cf. to a somewhat later painting in 24, fig. 36]





99 Shiva's Family

Jaipur, after 1850

7-13/16 x 7-13/16 inches,
plus 1/4-inch border

The figures of Shiva and Parvati and their children, Ganesha (God of Wisdom) and Kartikeya (God of War), are shown seated on box-like benches in a niche, or on a stage with a curtain above it. Shiva sits

in *lalitasana* (at ease) on a tiger skin. His position is relaxed and free compared to the frontal position of Parvati and the stiff, four-armed figures of Ganesha and Kartikeya. All the gods are white except for Parvati, who is of golden complexion. The setting suggests that the artist is representing a group of icons rather than live figures [58, fig. 19].



100 *Travelling Warriors*
Stopping at a Farm
 Jodhpur, ca. 1800
 7-5/8 x 11-5/8 inches (painting)
 8-7/16 x 12-7/16 inches
 (whole page)

Although this miniature may refer to some particular story difficult to determine here, the artist's obvious interest is in depicting

a genre scene. He is concerned with daily life in the country—with the domestic animals and birds, with the monkey clinging to the master of the house. The tethered dun-colored camel probably belongs to the warriors who are being entertained with hookahs; food is being prepared by the woman inside the house. In this close observation of life and nature

the painting reveals certain characteristics in common with those of the Company School. Furthermore, the general style suggests the beginning of the nineteenth century.

[Publ. 91, fig. 86]





101 *Ragini Pata Manjari*

Bikaner, early 18th century

7-1/4 x 5 inches (painting)

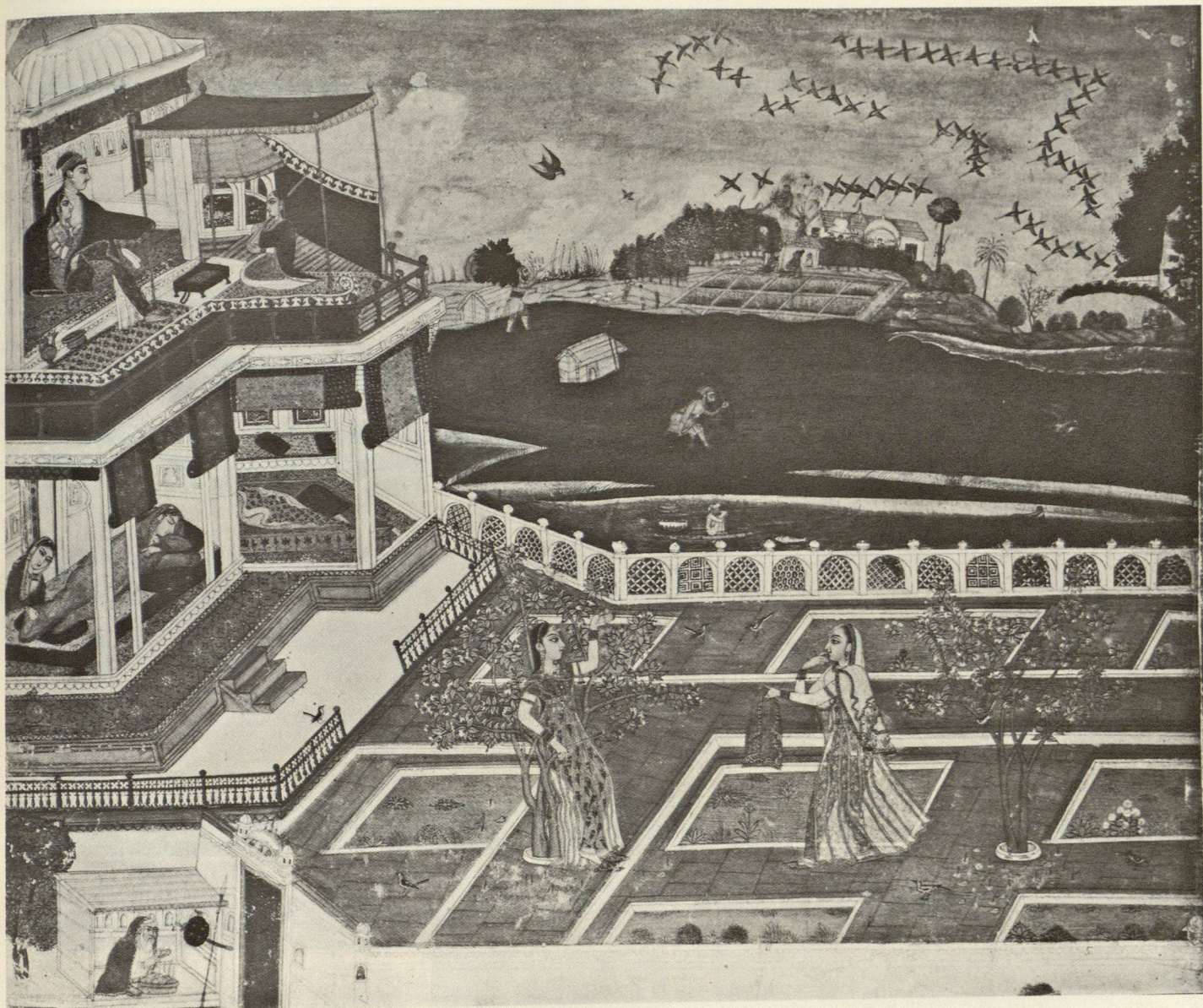
9 x 6-3/4 inches (whole page)

The page represented here is probably that of *Pata Manjari*, which shows the heroine separated from her lover. She is very much upset by the absence of her lord and is being consoled by her female companions. At the same time, she prepares herself for his arrival [53, vol. II, pl. XL].

The background of the painting is green; trees form an arc above with grass clumps at their trunks, while cranes fly up into a gray and gold sky. The stream, with birds in the foreground, is lined with rocks and flowers. The gauzy costumes are pale pink and gold. The wide border has a rinceau of large flowers.

[Cf. 33, figs. 176, 180, 181]





102 *Palace Overlooking an Estate*

Bikaner, ca. 1780

9-3/8 x 11-1/2 inches

It is difficult to determine whether the subject matter of this painting has a deeper significance than the simple depiction of a genre scene showing the life of an elegant palace and the country surrounding it. The artist shows an untiring interest in details and an observant eye. A great

variety of scenes is depicted: within the palace we see the raja with a young maiden seated on a balcony; in the lower chamber is a sleeping young woman attended by the maid; and an old gateman guards the entrance to the palace. In the garden are two ladies, one offering the other a blue shawl. In the distant background, scenes of daily life are taking place: an old man is waiting in a pleasure

boat; there are huntsmen, a shepherd with his flock, a couple seated in front of a farmhouse with domestic animals around, and even a monkey in a palm tree. The sky is filled with ducks in flight. The artist displays a delicate brush in handling the details of landscape; his rendering of architectural motifs and problems of perspective, while ambitious, shows a degree of insecurity.



**103 Krishna as the Fish Avatara
of Vishnu**

From a *Vishnu Avatara* series
Mankot, ca. 1700-1710

6-11/16 x 10-1/4 inches (painting),
plus 13/16-inch border

The artist depicts the second reincarnation of Vishnu (*Matsyavatara*) as a gigantic fish from whose mouth emerges four-armed Krishna holding all the usual attributes of

Vishnu. The story as given by the *Bhagavata Purana* [108, vol. I, pl. 1, p. 124] refers to the time when the earth was submerged under the ocean at the end of the past *Kalpa* and the powerful demon (*rakshasa*) snatched away the Vedas from the mouth of the sleeping Brahma. Because of this wicked deed, Vishnu assumed the form of a fish to save the Vedas from the demon. The four Vedas are shown in

the upper left corner with their hands in *namaskara mudra*, thanking the Lord for his intervention. The defeated demon is shown below them.

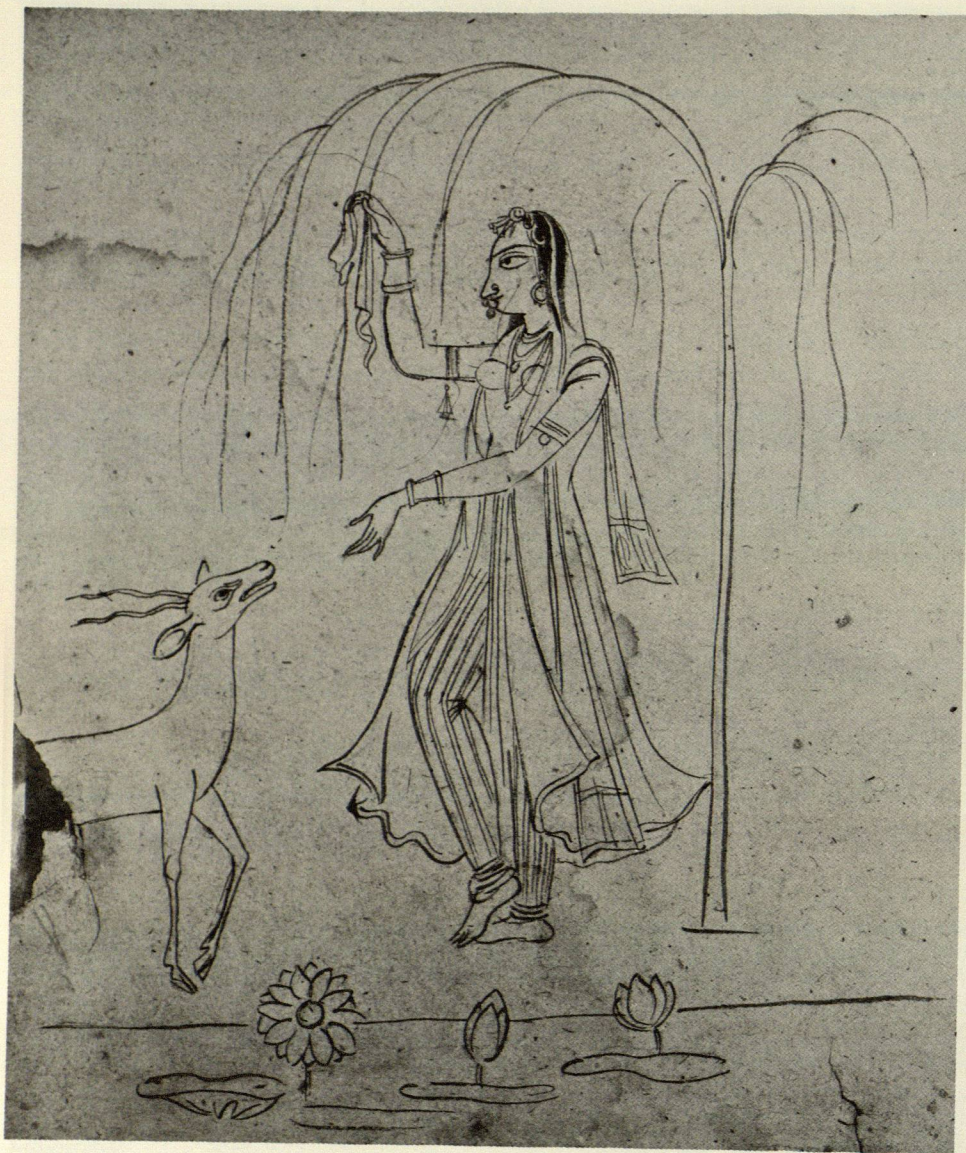
The style of the painting very closely resembles the pages of the *Bhagavata Purana* from the Chandigarh Museum [7, vol. I, fig. 25 (I-VII), pp. 376-77; vol. II, pp. 289-291]. Its size varies, however, so it is difficult to be certain that Bickford's page belongs to the same manuscript.

104 *Krishna and Radha as Avatars
of Vishnu*

From a *Vishnu Avatara* series
Mankot, ca. 1720-1730
11-1/4 x 8-1/8 inches

Krishna and Radha are shown as *avatars* of Lord Vishnu surrounded by various animals. The painting belongs to the same series as that illustrated in Binney's catalog [24, fig. 53b, p. 72] and several other miniatures listed by W. G. Archer [7, vol. I, p. 379; vol. II, p. 296; also 106, pls. 8, 10, 11, 15]. The series for a long time was wrongly attributed to Kangra on the basis that it was discovered in the collection of the Lambagraon family in Kangra. However, Archer explains satisfactorily how it found its way to that collection and attributes it on stylistic grounds to Mankot. The somewhat bold, direct, and colorful style, reminiscent of several Basohli paintings, is indeed characteristic of the Mankot and not of the Kangra School.





105 *Ragini Todi*

Basohli, early 18th century
8-9/16 x 6-7/8 inches

This sketch, one of two included in the present exhibition (the other is illustrated in Fig. 87) successfully characterizes the liveliness and effectiveness of Rajput drawing. Without the help of color, it suggests the mood and a definite relationship between the heroine and the animal she enslaves by the gentle gesture of her extended hand. Although the drawing is very simple, using few lines, it achieves the desired effect. The willowy branches of the tree and the whole position of the *nayika*, as well as of the stag, gives the sketch life and movement. It compares closely with the painting reproduced by Archer [7, vol. II, fig. 5, p. 24] although it is probably slightly later.

106 *Welcoming a Lover*

From Bhanu Datta's *Rasamanjari*
Nurpur, ca. 1710
6-5/8 x 10-3/4 inches (painting)
8-1/16 x 11-13/16 inches
(whole page)

Like the earlier Mewari painting, Figure 60, this miniature illustrates a situation from the *Rasamanjari*. It belongs to the same set as the seven paintings reproduced by Archer [7, vol. I, fig. 14 (I-VII), pp. 393-95; vol. II, pp. 307-09]. The Nurpur style of painting which the miniature represents flourished southeast of Basohli in the state of Jammu, and, especially in its early phases, it has a great deal in common with Basohli painting. It is, however, less exaggerated and cooler in tonality.

[Cf. 8, p. 8, esp. figs. 2, 9; 16, pls. 97-99; 72, p. 26, figs. 7-10; 106, pp. 23-24]

[Publ. 5, pl. 72; 12, fig. 87]

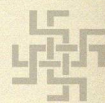






107 *Radha and Krishna Celebrating Holi*
Nurpur, ca. 1760-1770
11-1/4 x 8-3/16 inches

Krishna and Radha are shown in joyful celebration of Holi, the spring festival. Krishna holds a bamboo syringe from which he squirts at Radha water mixed with the red powder which is used during Holi. In return, Radha, on a balcony, raises her arm to throw some powder down at Krishna. The scene, which has an oval format surrounded by a wide yellow border, is full of action and charm. The tall, elegant figures, as well as the facial types, reflect the Nurpur idiom [7, vol. II, pp. 312-19].



108 *Raja Brijraj Dev of Jammu*

Jammu, ca. 1760

9-1/16 x 6-15/16 inches (painting)

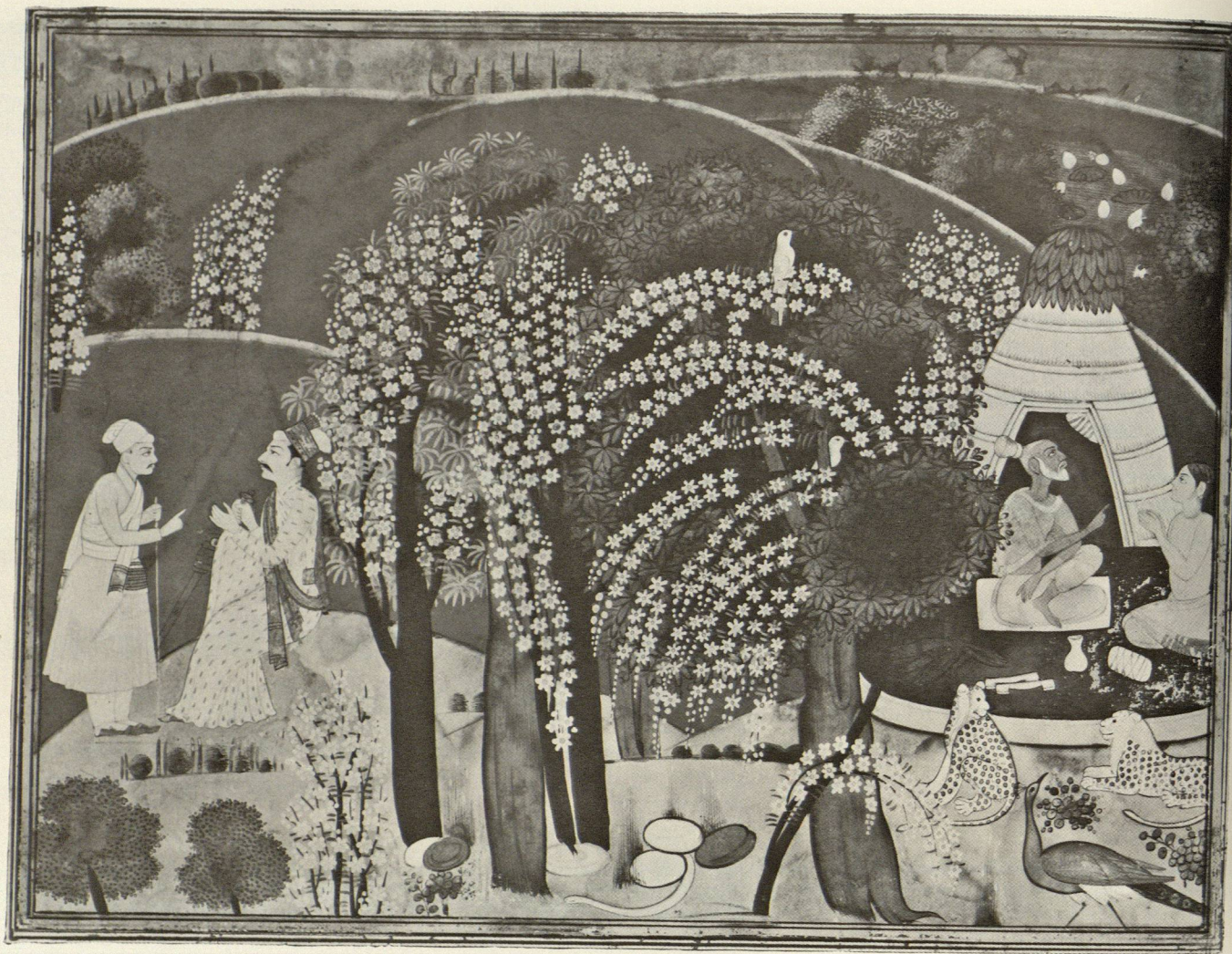
10-1/2 x 8-9/16 inches (whole page)

Raja Brijraj Dev, a ruler of Jammu who reigned during the short period from 1781 to 1787, is portrayed here before his succession to the throne, during the reign of his father, Raja Ranjit Dev. He is shown with a falcon, seated on a red rug, against a pale blue background. He wears a black and white striped *jama* and leans comfortably against a cushion with two pillows, a sword, and a betel tray next to him. In the background is an attendant with a whisk (*chauri*) made of peacock feathers.

[For other paintings of the same ruler see Archer (7, vol. I, figs. 56, 57, 60, 65, 67, pp. 208-211; vol. II, pp. 154-58)]

[Publ. 7, fig. 58]





109 Episode from
Markandeya Purana Series
 Chamba, ca. 1850
 8-9/16 x 11-1/16 inches

This miniature, which is an illustration for the *Markandeya Purana* series, was painted by a Chamba artist, Tara Singh, who employed strongly pronounced Garhwali style. This is reflected in his treatment of hills—smooth and bulky—and of trees in bloom with star-shaped flowers, as well as in the general richness of the composition. A very similar painting by the same artist, although from a different manuscript, is reproduced by Archer [7, vol. I, fig. 58, p. 91; vol. II, p. 69].



110 *King Dasaratha*
with his Royal Retinue
on the Way to Rama's Wedding
 From the "Shangri" *Ramayana*,
 Part I, the Bala Kanda, Style II
 Kulu, ca. 1690-1710
 8-3/4 x 12-1/2 inches

procession. The painting is drawn against a plain yellow background with a red border, which is characteristic for the Shangri Style II.

[For paintings from the same series see 7, vol. I, fig. 3 (I-II), pp. 327-28; vol. II, p. 241; 24, fig. 57, p. 80]

Dasaratha, the king of Ayodhya and father of Rama, is shown in the center of the procession riding a chariot pulled by two white horses. His retinue includes a well-equipped army of warriors riding horses, elephants, and chariots, and armed with bows, swords, and rifles. There are also musicians, royal attendants, and priestly figures (in a chariot) in the



कर्मकरगान। ७५ कर्मकर



- 111 *Ragini Kamodi*
 From a *Ragamala* series
 Kulu, ca. 1700-1710
 8-1/8 x 8-1/8 inches (whole page)

Kamodi Ragini is a heroine who suffers from the pangs of "love in separation." In her impatience she is shown here grasping the branch of a flowering tree. The set of her mouth and the angles of her left arm clearly reveal her agitation which, according to the texts describing her, is caused by the voice of the cuckoo reminding her of her lover [53, vol. II, pl. XLIX]. The painting comes from the same *Ragamala* set as do the thirty-two paintings in the Victoria and Albert Museum [7, vol. II, pp. 247-49].
 [Publ. 87, no. 56, illus. p. 23]

- 112 *Ragini Dhanasri*
 From a *Ragamala* series
 Bilaspur, ca. 1740
 10 x 6-7/8 inches (painting)

The melody of the Dhanasri Ragini is personified as a heroine separated from her beloved. She shortens the time of waiting for her lover by painting his portrait, which we see here only partially finished [cf. 53, vol. II, pls. LVIII & LIX]. The heroine, sad in her desolation, is surrounded by two female attendants who try to console her. The melancholy atmosphere is further suggested by the weeping trees and by the choice of colors: a pale yellow background with subdued greens, orange, deep blues, and dull pinks. A border of muted, patterned green is missing on the right side, while the lower part has been damaged and restored.

[Cf. 16, pl. 103, fig. 537]





113 *Raga Suramananda*
From a *Ragamala* series
Bilaspur, ca. 1750
9-3/8 x 7-1/2 inches

Two warriors facing each other with lifted swords suggest that this painting represents the Suramananda Raga [cf. 123, fig. 7, p. 179]. Although the inscription on the upper margin identifies it as the "Megh Malhar Raga," it is probably later than the painting; therefore this identification cannot be taken for granted. Both ragas are seasonal: the Megh Raga concerns the rainy season, while Suramananda is a son of Hindol Raga, who is associated with the *Jhula* festival; hence they are not too dissimilar in their classification. Possibly the dark, cloudy sky suggested the "Megh Raga" to the person identifying the picture.

In its general coloring—a brown background with green and white colors dominating—the painting is closely related to the Mandi School. The crisp outline and careful treatment of detail, however, point toward the neighboring state of Bilaspur as the source of the picture. It was probably painted during the reign of Raja Dev Chand (1741-1778), when the school was particularly active.

The miniature is one of two from the same *Ragamala* set owned by Bickford; the other is not included here. Some of the pages from the same set are reproduced by Archer [7, vol. i, fig. 32 (I-III), p. 237; vol. II, p. 180] who also gives the location of the rest of the pages.



114 *Raja Shamsheer Sen of Mandi*

Mandi, ca. 1760-1770

8 x 6-15/16 inches

Raja Shamsheer Sen of Mandi, who ruled from 1727-1781, is shown here in the company of a youthful attendant; both are portrayed in profile against a green background. They wear white garments with red accessories, and a wide yellow border frames the painting. The raja's face displays strongly individualistic features—a pronounced nose, large, somewhat bulging eyes, a thick beard, and a moustache—all of which appear in the other portraits of this ruler.

[See 7, vol. I, figs. 23-25, 29, 31, 33, 36, p. 347; vol. II, pp. 269-272]





115 *Shiva and his Family*

Descending from Mount Kailasa

Mandi, ca. 1840

12-1/2 x 8-7/8 inches (painting)

13-7/8 x 10-1/2 inches (whole page)

The central figure of this painting, Shiva, is placed in the foreground, seated on a gray-mottled Nandi. The Lord, with a third eye and a moon in his hair, and garbed as when he begged in penance, carries a skull (*kapala*) and a bone (*kankala*). He wears jewels of snake coils around his neck, and a yellow scarf is wrapped about his hips. Seen in the background are Parvati with her vehicle (*vahana*), the lion, talking to their son Ganesha (God of Wealth) with his vehicle, a rat. In the extreme background is their second child Karttikeya, or Skanda (God of War), seated on a peacock. The artist depicts him with four arms and three of his six heads. In the far distance, on the mountain peaks, stands a walled temple with a banner floating over it. This is Mount Kailasa, home of Shiva and Parvati. The figures are depicted against a grassy slope of intense green—a color seen only in late Rajput paintings, as is the shade of red in Nandi's saddle cloths.

[Publ. 65, no. 36; 11, no. 24]





116 Vibhishana Joins Rama's Monkey and Bear Army

From the Siege of Lanka sequence
of the *Ramayana*

Guler, ca. 1725-1730

23-3/4 x 32-3/4 inches

This episode from the *Ramayana* shows the army of Rama gathering outside the walls of Lanka before its final siege. Vibhishana, the younger brother of Ravana who defected from the demon's forces, joins Rama's troops. This well-known set of large miniatures was commissioned and painted (with many pages left unfinished)

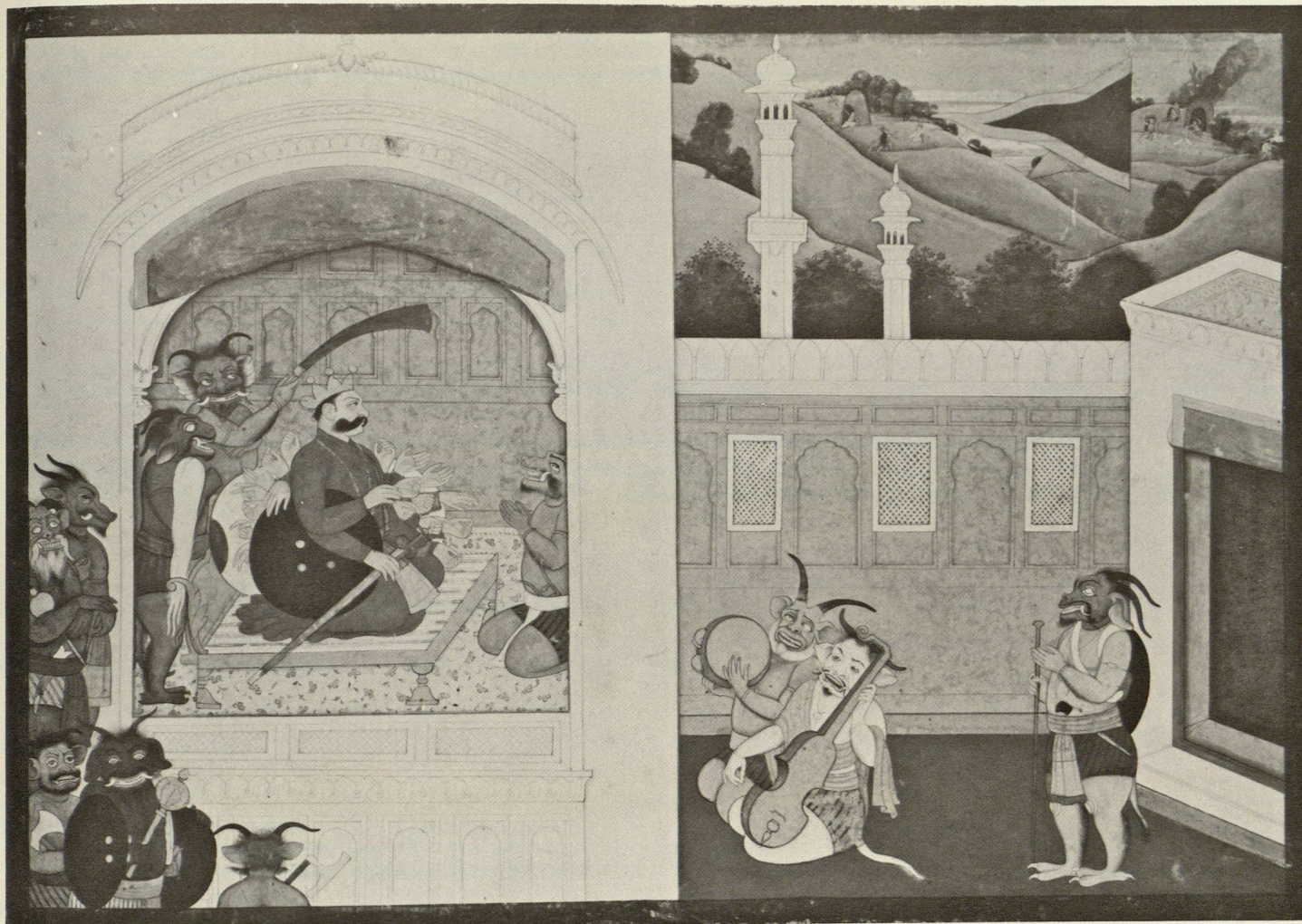
in Guler around 1725-1730. Archer [7, vol. i, fig. 9 (I-III), pp. 146-147] provides a very complete list of all the paintings known from the series. It may be mentioned that The Cleveland Museum of Art has a painting from the same set donated by Bickford (CMA 66.143).

A particularly noteworthy collection in this country is one consisting of ten leaves in the Museum of Fine Arts, Boston [38, vol. v, pp. 78-82, pls. 10-15].

[Publ. 83, fig. 73b, not illus.; 124, fig. 41, pp. 74-75]







117 *Radha and Krishna*
Seated on a Balcony
 Guler, ca. 1760
 12-3/16 x 8-1/8 inches

Krishna and Radha sit on a balcony with five female attendants below. The dark blue sky with heavy clouds and lightning indicates an approaching storm. Krishna and Radha look to the right, where peacocks, the harbingers of storm, are possibly screaming. One of the birds is visible in the middle of the tree and the head of another is directly over it. Bare,

bulky mountains form the background for the architecture that fills up most of the composition. The painting is highly competent in technique, with sure and sensitive brush work. It is in somewhat damaged condition, with worn and stained areas and the paint partially flaked off.

[See 7, vol. I, fig. 29 (4), p. 154-55; vol. II, p. 105]

[Publ. 13, fig. 86]

118 *Banasur Enjoying Music in His Court*
 From the Aniruddha and Usha section
 of the *Krishna Lila*
 Guler, ca. 1760-1770
 8-5/8 x 12-5/8 inches (painting)
 10-11/16 x 14-11/16 inches
 (whole page)

Banasur by the grace of Lord Shiva became a very powerful demon (*asura*). Proud of his strength, he wanted to try it against his equal and was told by the Lord Shiva to measure it against Krishna. Banasur was given by Shiva for this



purpose a banner (seen in the painting) which was to fly over his palace until Krishna became incarnate, at which time it would fall down. Needless to say, the battle was lost by Banasur, whose thousand arms were reduced to four by Krishna. The painting depicts a scene before the battle took place: Banasur is seated in his palace surrounded by various *asuras*, two of which play music. The picture probably belongs to the same set as the miniatures in the National Museum in

New Delhi [70, p. 268, pl. 183C; 79, pl. v, no. 2] and those in the Museum of Fine Arts, Boston [38, vol. v, pp. 166-67, pls. LXXXVI-LXXXVIII].

[Publ. 83, pp. 78-79, fig. 75]

119 *Raja Sansar Chand of Kangra and Courtiers*

Kangra, ca. 1783

9-1/2 x 8-1/2 inches

(without border)

Raja Sansar Chand was born in 1765, succeeded his father in 1775, and died in 1823. Dressed in pink and seated on a red throne on a white terrace surrounded by his courtiers, he is shown here as a man about eighteen years old. [See 7, vol. i, p. 252 (6).] There are many known portraits of Raja Sansar Chand depicting him at various ages. They are listed in chronological order by Archer [7, vol. i, pp. 251-52; vol. ii, figs. 9-23, pp. 198-202].

[Publ. 83, fig. 71, p. 75; 91, fig. 70, not illus.]

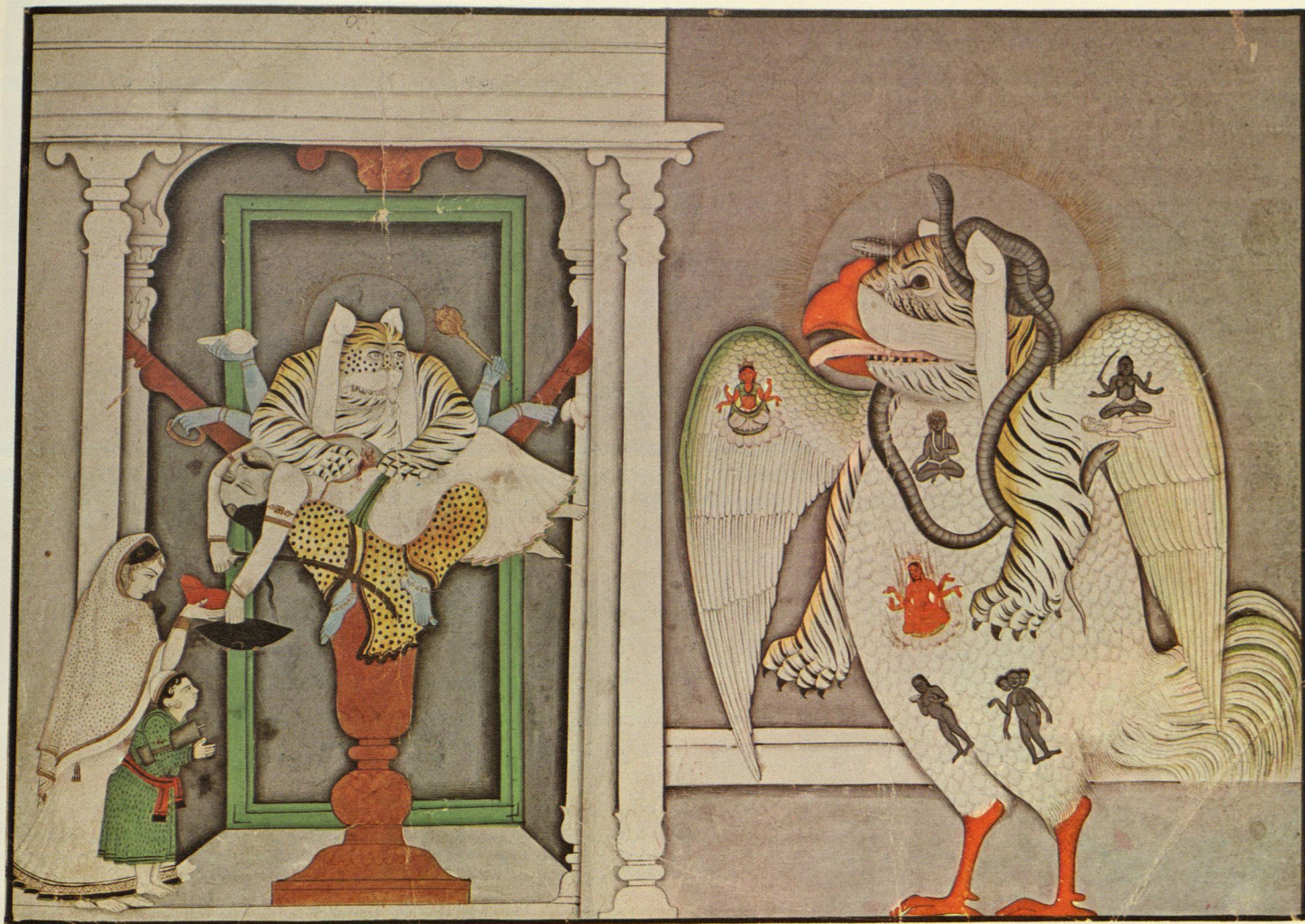
120 *Narasimha Destroying Hiranyakasipu*

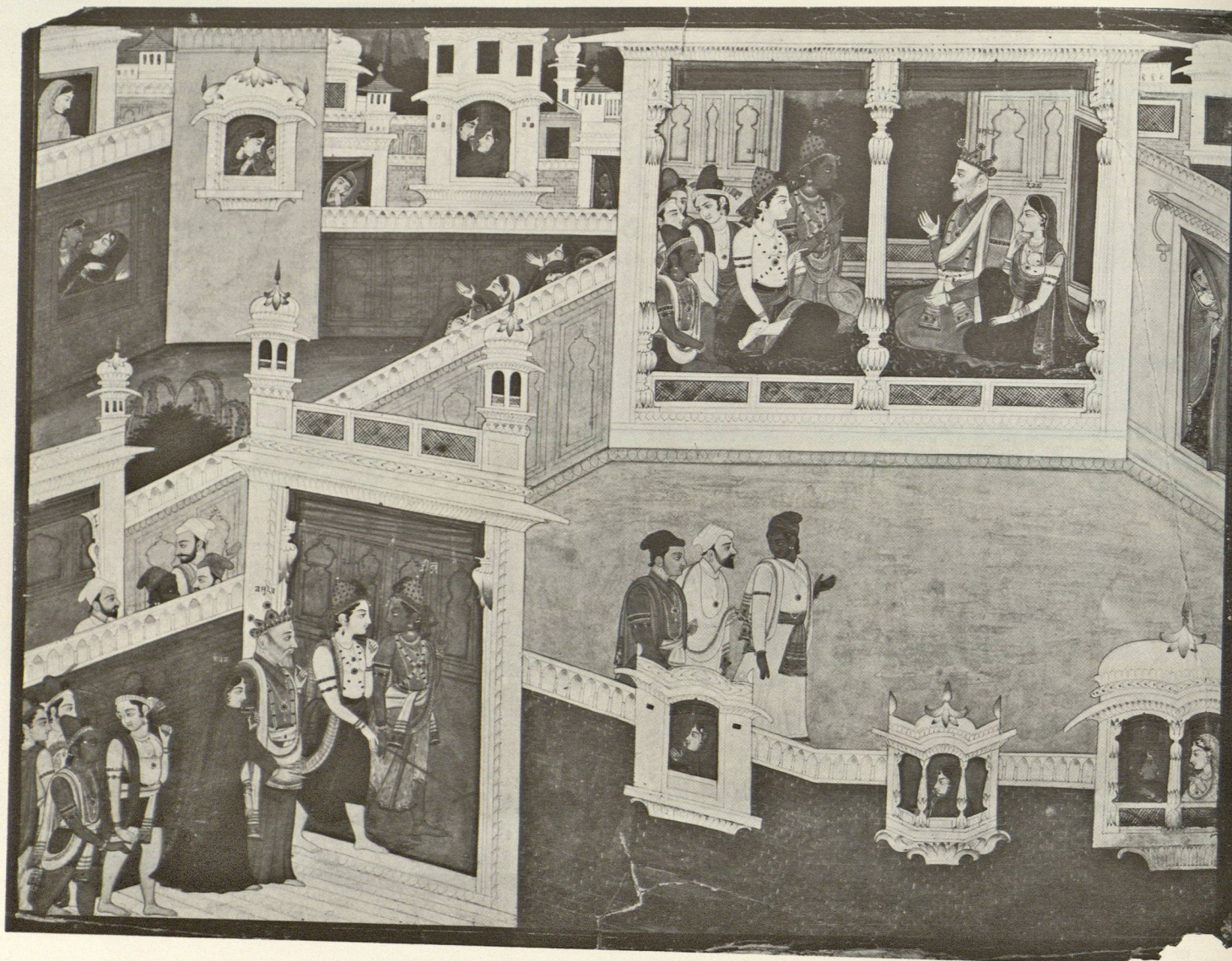
Kangra, early 19th century

6-1/16 x 9 inches

Narasimha (a man-lion) is the fourth incarnation of Vishnu, assumed for the purpose of freeing the world from the tyranny of the demon Hiranyakasipu. Hiranyakasipu's son, Prahlada, had been a brahman in his previous existence and retained his former devotion to Vishnu. Once when he was preaching the doctrine of the omnipotence and omnipresence of Vishnu, his father challenged the god to come out of a pillar, at the same time striking it violently. As a result of this insult, Vishnu emerged from the pillar in the form of Narasimha and killed his enemy [108, vol. i, p. 148].

At the right side of the painting stands Shiva as a *sharabha* (mythical half-bird, half-lion), his bird-body covered with tantric images and his head draped with serpents. According to the legend, he was called upon by the gods to subdue Narasimha, who had grown arrogant as a result of his victory. A much earlier painting of the same subject is reproduced by Sherman Lee [83, fig. 57, p. 60] and Archer [7, vol. ii, fig. 54, p. 320].

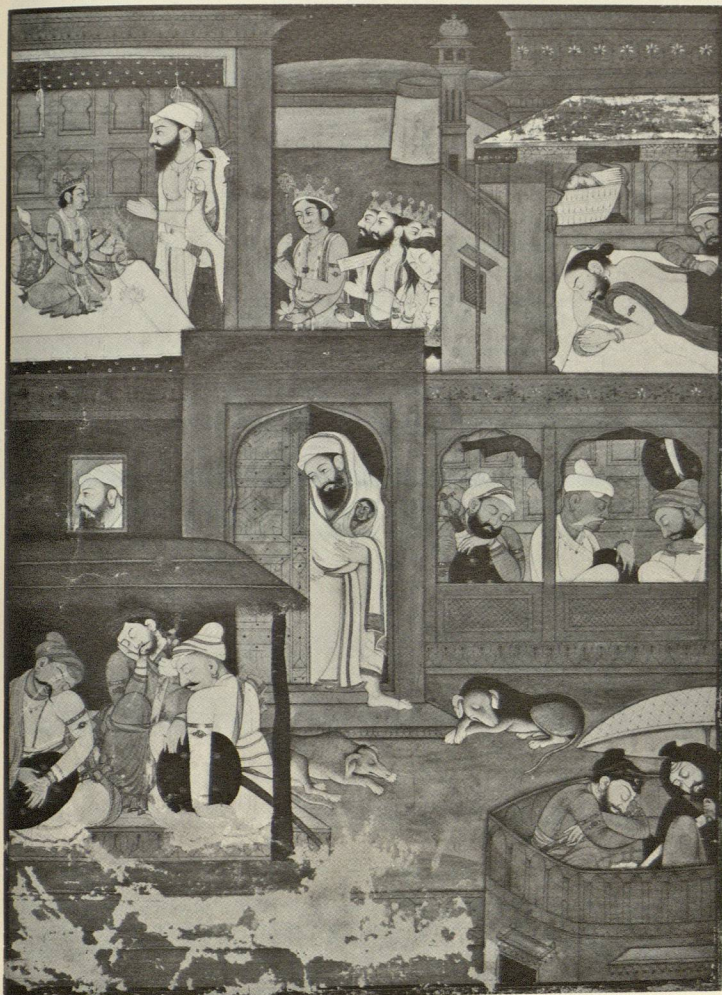




121 *Krishna and Balarama Liberating
Their Parents, Vasudeva and Devaki*
From the *Bhagavata Purana*
Kangra, ca. 1830
14-15/16 x 18-3/4 inches

The mauve-skinned prince Krishna and his white-skinned brother, Balarama, as well as their parents, Vasudeva and Devaki, are all identified by the names inscribed above their heads. In keeping with the continuous narration so frequently used in Indian painting, they are shown twice: entering the palace and seated inside a

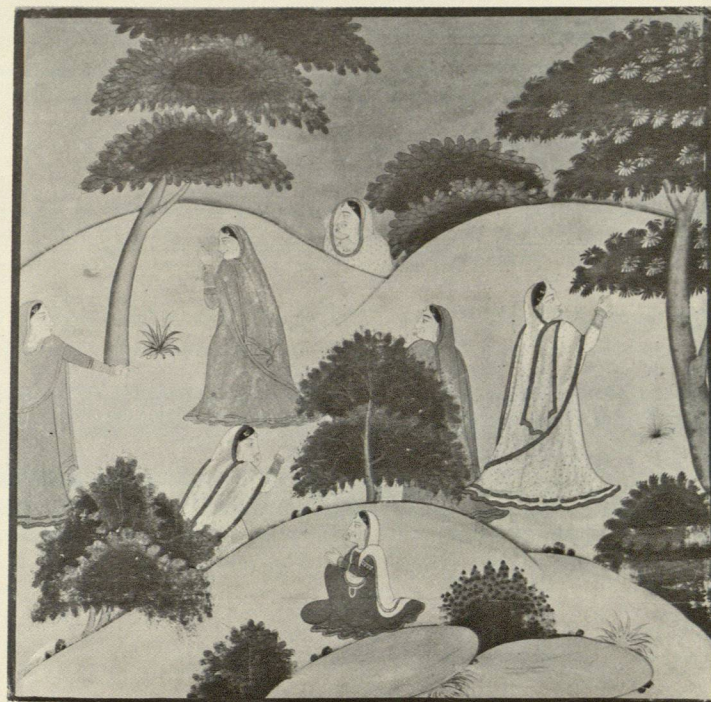
chamber. The architecture is white with pink trim; the walls are pink or dull rose; and the panels and floors are gray. The varied colors of the costumes include gold, green, dark blue, yellow, orange, and violet, while the badly damaged border consists of narrow blue bands and wider red ones. The intensity of coloring, the busy composition, and the large size, as well as the general style of drawing, suggest that the painting was done no earlier than 1830, and possibly slightly later.



122 *The Nativity of Krishna*
From the *Bhagavata Purana*
Kangra, ca. 1830
10-7/8 x 8-1/16 inches

In the palace of Kamsa at Mathura, during the night when everyone is asleep, Krishna is born to Vasudeva and Devaki (the upper left corner). Outside the chamber paying their homage to a newly born god are Vishnu, Brahma, and Shiva. As the narration of the story continues, we see Vasudeva at the palace gate carrying the child Krishna to Brindaban, where he will be fostered by Nanda and Yasoda. An identical, but unfinished, miniature bearing indications for what colors should be used in the unfinished areas is

reproduced by Heinrich Zimmer
[126, vol. I, fig. C12].
[Publ. 91, fig. 68]



123 *Gopis Looking for Krishna*
Kangra, second half
of the 19th century
9-15/16 x 10 inches

Six milkmaids (*gopis*) are looking for Krishna in a hilly landscape, while the seventh (possibly Radha) sits in the foreground. The artist is interested in spatial effects and creates various planes and groupings of figures. He operates with broad, bare areas and is concerned with the suppression of detail. All these features are characteristic of a late stage in Indian painting. Moreover, the harsh greens and blues, generously used, are colors introduced very late in Rajput painting.
[Publ. 65, no. 19; 83, fig. 72, p. 76]

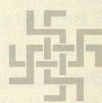


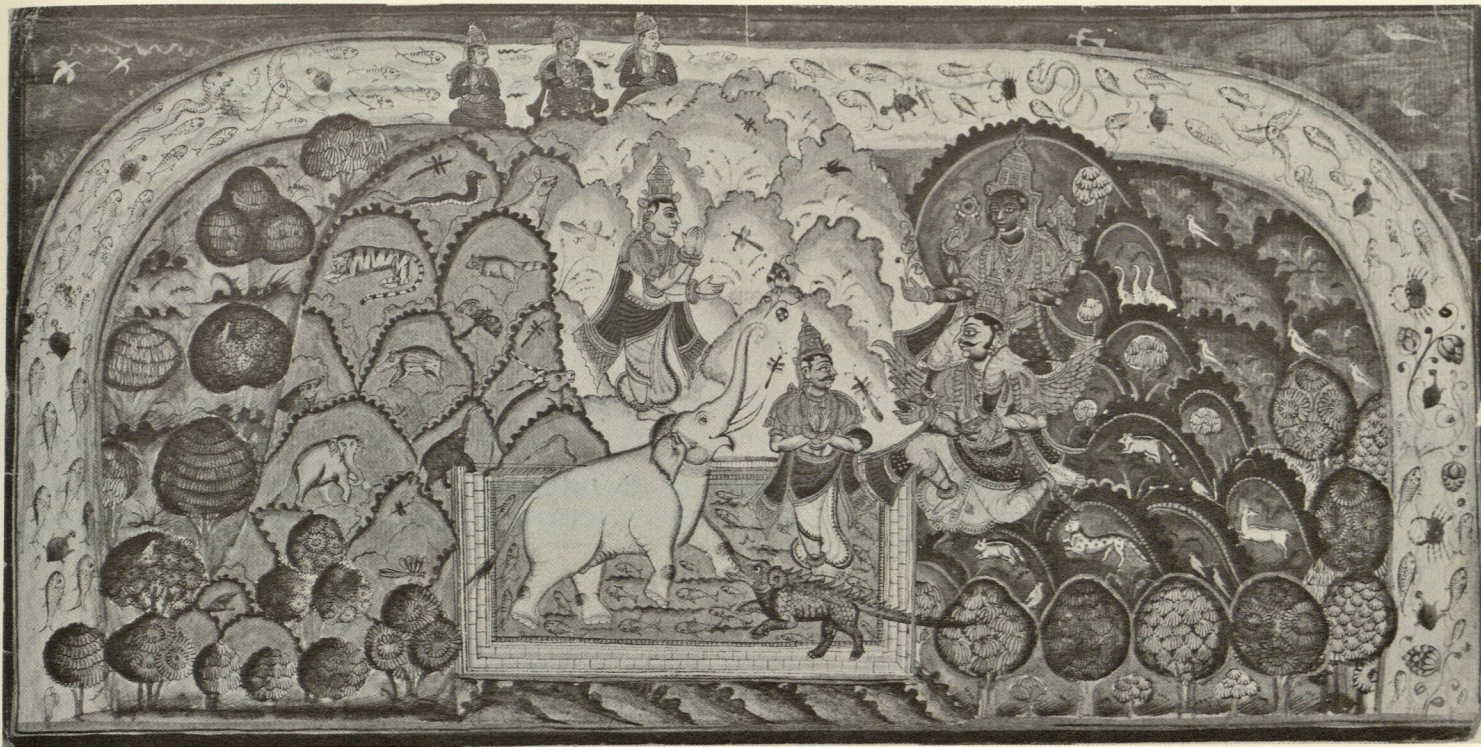
124 A Battle Scene between Ghatotkacha and Karna

From the *Mahabharata*
South India, Mysore,
ca. 17th century
5-1/2 x 15 inches

This episode from the *Mahabharata* refers to the battle between Ghatotkacha and Karna, who are fighting with bows and arrows from elaborate gold quadrigas decorated with flying banners. The scene is depicted against a pinkish background with rosy red and blue horses and some touches of green. The colors are intensive and the drawing is crisp and precise—which, along with the general character of the figures, points toward South India,

preferably the area of Mysore, as a place responsible for this manuscript. We are inclined to date it, at earliest, to about the seventeenth century [114, figs. 80-86, pp. 128-134], but unconfirmed sources inform me that it belongs to a dated manuscript of possibly earlier date. The text of *Mahabharata* in Sanskrit appears around the illustration and covers the reverse side. The page is damaged along the edges.





125 *Vishnu Saving the King
of Elephants from the Crocodile
(Gajendra Moksha)*

From the *Bhagavata Purana* series
South India, Andhra, first half
of the 19th century
7-1/8 x 15 inches

The subject matter of this page—in which the dark-skinned Vishnu, mounted on Garuda, comes to rescue the elephant—is the same as that described in Figure 86. The composition, however, is quite unusual: a semi-oval river frames the scene, and the highly stylized mountains are covered with various animals, insects, and trees. The river with its fish, crabs, turtles, and lotus blossoms forms almost a

decorative border for the painting. The naive folklore of the page and its highly decorative qualities indicate a fairly late date, probably in the first half of the nineteenth century. Such details of style as modeling, fondness for elaborate jewels, beading, textile types, and high crowns are all characteristic for South India. The script on the reverse side of the page is Telugu, spoken in Andhra-Pradesh in the vicinity of Hyderabad, which indicates the general area where the manuscript was painted.

[Cf. 76, pls. LXIII, LXVI, LXX; 114, pl. 105, p. 157]





126 *Illustration of the Mahabharata*
 Maharashtra, Paithan School,
 ca. 1800
 11-1/2 x 16 inches

The Paithan School of painting, which flourished in Maharashtra in the late eighteenth and the nineteenth centuries, represents a very distinctive style. The paintings are large in size, geometricizing and often semi-abstract in form, with bold coloring. While they retain much of the charm of Indian folk painting, they introduce new ideas and forms which, if

compared to later European trends in painting, could be characterized as an Indian version of Cubism. It should be added that the paintings were made to be used by the village storyteller (*chitrakathi*) to illustrate the epics that were narrated; this explains their large size and striking qualities.

[Cf. 14, fig. 189, p. 102 illus., and p. 139; 124, fig. 2, pp. 18-19; 34, pp. 69-72]



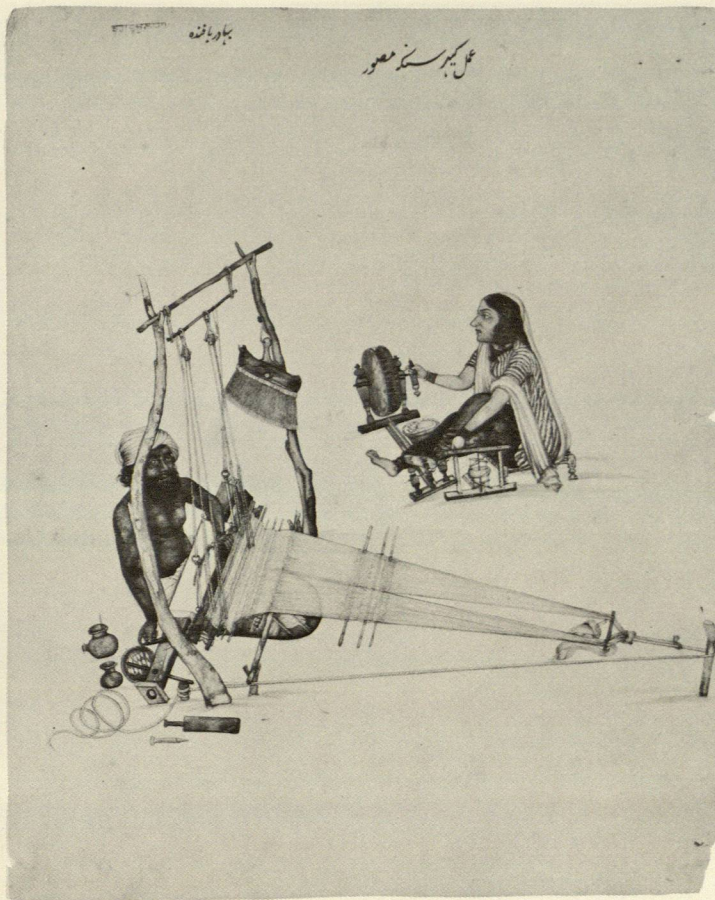


127 Krishna and Radha
Calcutta, Kalighat School,
ca. 1855-1860
16 x 11 inches

This painting represents another regional folk school that flourished in nineteenth-century India. It took its name after the Kali temple in Calcutta around which it was concentrated. The paintings, which were done by the *patuas* (bazaar artists) of Kalighat for commercial purposes, are large in size, bold in coloring, and simplified in form and composition. The fact that they were painted for a much less sophisticated public than were the Rajput

miniatures accounts for their style, which is more direct, simplified, and folkish, yet powerfully effective.

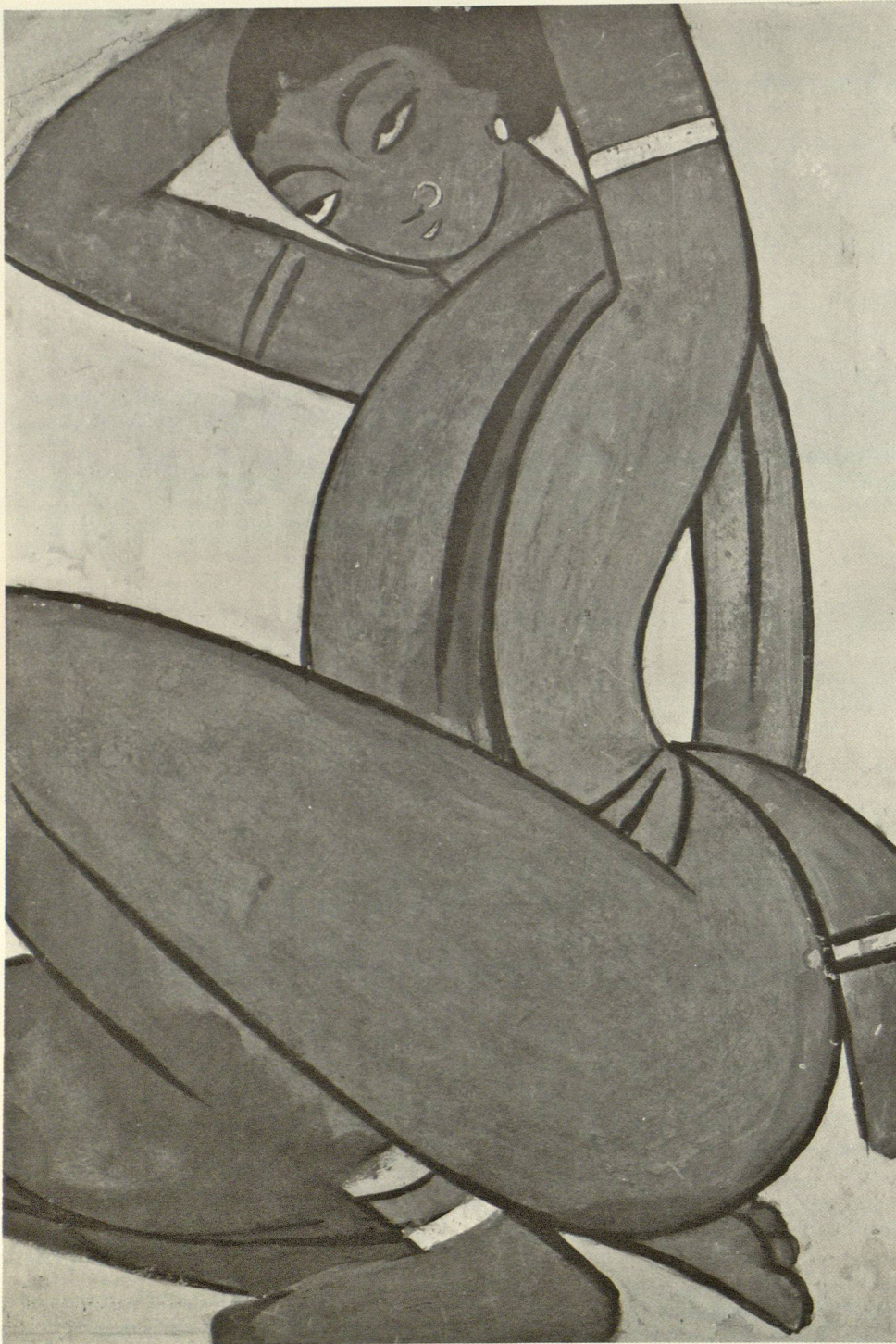
The Kalighat School began to flourish in the early nineteenth century. In general, it retained a uniform style, but during its development it went through several minor stages that give us a clue to more precise dating. It is discussed in detail by Archer [4]. The painting represented here stylistically falls between such paintings as those reproduced by Archer [4, pl. 9, p. 37, and pl. 14, p. 42], which allows us to date it to ca. 1855-1860.



128 Weaving and Spinning
Punjab, probably Amritsar
or Lahore, Company Style,
by Kehar Singh, ca. 1860
9-5/8 x 7-9/16 inches

This painting comes from the album of various occupations which, along with that of costumes, was one of the favorite subjects of the Company School. As identified by the inscription, it was painted by the artist Kehar Singh, who was possibly a relative of Kapur Singh, an artist active in Amritsar [3, fig. 187, pp. 225-26].



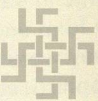


129 *Santal Woman*

Bangal School, by Jamini Roy
(1882-1972), ca. 1928
21-3/8 x 14-3/8 inches

The art of Jamini Roy, a contemporary Bengalese artist active in Calcutta, summarizes in a fairly characteristic way the development of Indian painting. Although the present painting does not reveal the diversity of Roy's art, it can serve as a somewhat typical example of his style. The combination of traditional motives that often dominate the subject matter with Western influence that afflicts the form, is the essence of his art. An abbreviated, simplified style, using geometricizing but never abstract forms, and strong color are characteristic of his paintings and of the art of his contemporaries.

The subject of the above painting is a Santal girl, a member of one of the purest of the Munda tribes presumably living in a region between Bihar and Orissa, in Bhagalpur. They came originally from the Chhota Nagpur plateau in Bengal.





130 Palm-Leaf Page

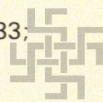
From the *Astahasrika Prajnaparamita*
manuscript

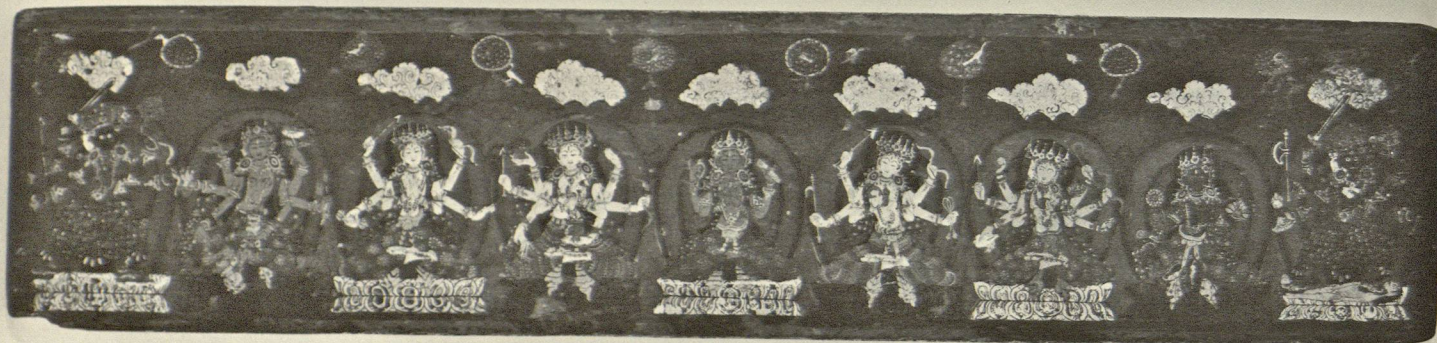
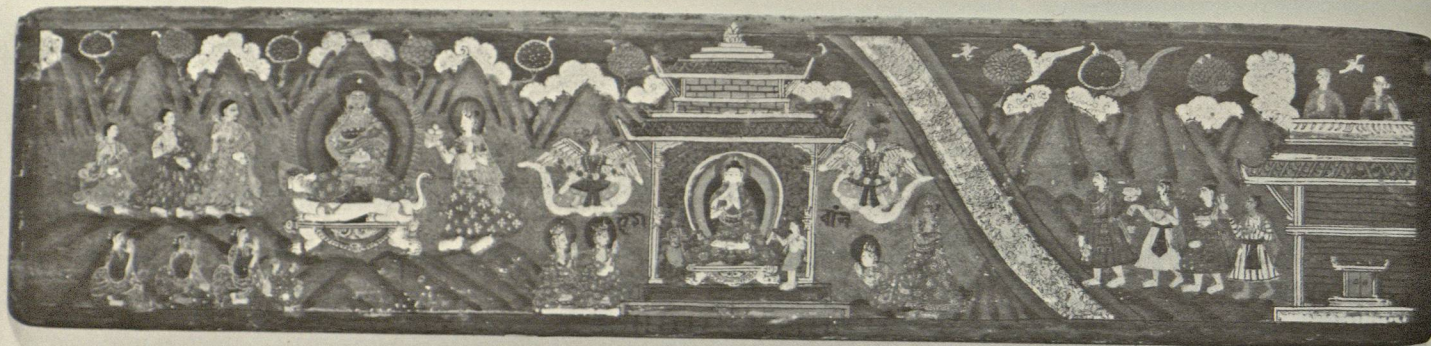
Nepal, ca. 1200

19 (incomplete) x 1-3/4 inches

This page comes from the *Astahasrika Prajnaparamita* manuscript which, judging on paleographic grounds, dates to about 1200. The painting, with the center figure of Marici (the Bodhisattva of the Dawn) and two side female attendants in graceful *tribhanga* postures, is superimposed over the text and may date to a somewhat later period.

[Cf. 43, pl. I and II, pp. 32 and 33; 75, fig. 81, p. 101]





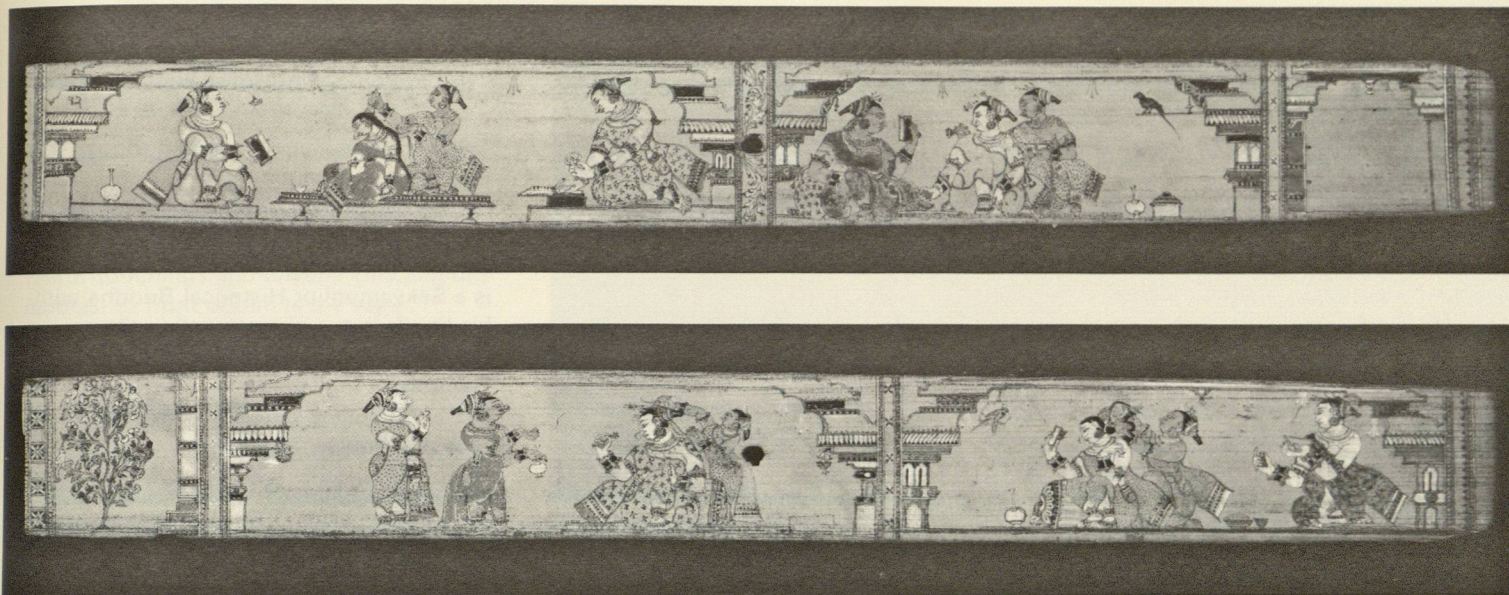
131 *Pair of Sutra Covers*
Color and ink on wood
Nepal, 17th century
20 x 4-1/2 x 1/2 inches

These paintings, done in brilliant reds, greens, and whites, adorn the interior of the wooden covers. The exterior decoration, a pattern of waves from which are peeping the heads of *makaras*, fish, boars, and conch-shells, is nearly worn off.

One cover depicts the enshrined Sakyamuni surrounded by worshippers, his hands in *dharmachakra* (preaching) *mudra*. The setting is a charming mountainous landscape. To the right a

group of pilgrims carrying offerings is about to cross the river; to the left, seated on a lion throne, is Amitayus (the Buddha of Eternal Life); colored red, he holds a *kalasa* (vase) and wears a Bodhisattva's ornaments.

On the other cover are several feminine divinities: Taras and Bodhisattvas, with Prajnaparamita (the Goddess of Transcendent Wisdom) presiding in their midst. Her two original arms are in *dharmachakra mudra*, while her other two hands hold a *mala* (rosary) and a *pustaka* (book). Flanking this assembly of Bodhisattvas are Dharmapalas.



132 *Romance of Chandrabhanu
and Lavanyavati*
Orissa, late 18th-
early 19th century
1-13/16 x 16-3/16 inches

The double palm-leaf page depicts illustrations to the *Romance of Chandrabhanu and Lavanyavati*, an eighteenth-century Oriya poem written by the poet Upendra Bhanja. Several sequences placed within a framework of architecture show Lavanyavati preparing herself for her marriage ceremony with the prince of Bhagavati, Chandrabhanu. Similar pages of an Orissan manuscript of the same subject matter and style are reproduced by Robert Skelton [115, fig. 6, pp. 25-28]. Another, earlier page is reproduced by Barret and Gray [21, p. 74].

[Publ. 91, fig. 72, not illus.]





133 *Sakyamuni with a Disciple*
Thangka, gouache on cloth
 Nepal, 14th century
 22-3/4 x 17-3/4 inches

This *thangka* is characteristic of the Sakya-pa sect, among whom representations of a pair of confronting teachers preaching the doctrine is commonplace. In this instance, to the left, is a Sakyamuni or Historical Buddha with his hands in the characteristic gestures of *vitarka* (argument) and *bhumisparsa* (witness). He is of golden complexion and has a prominent *ushnisha* (auxiliary brain) terminated by a flaming pearl. As a Historical Buddha, Gautama, he is depicted under the Bodhi tree, seated on the coils of a serpent with a four-headed hood. His disciple, of normal complexion, has his hands in *dharmachakra mudra*, preaching the law. Various Bodhisattvas, Tathagatas, and Sakya-pa monks surround the main figures. The *thangka* represents a very early style of Nepalese painting, that of the fourteenth century. Certain details such as the treatment of trees have a great deal in common with the Jain miniatures.

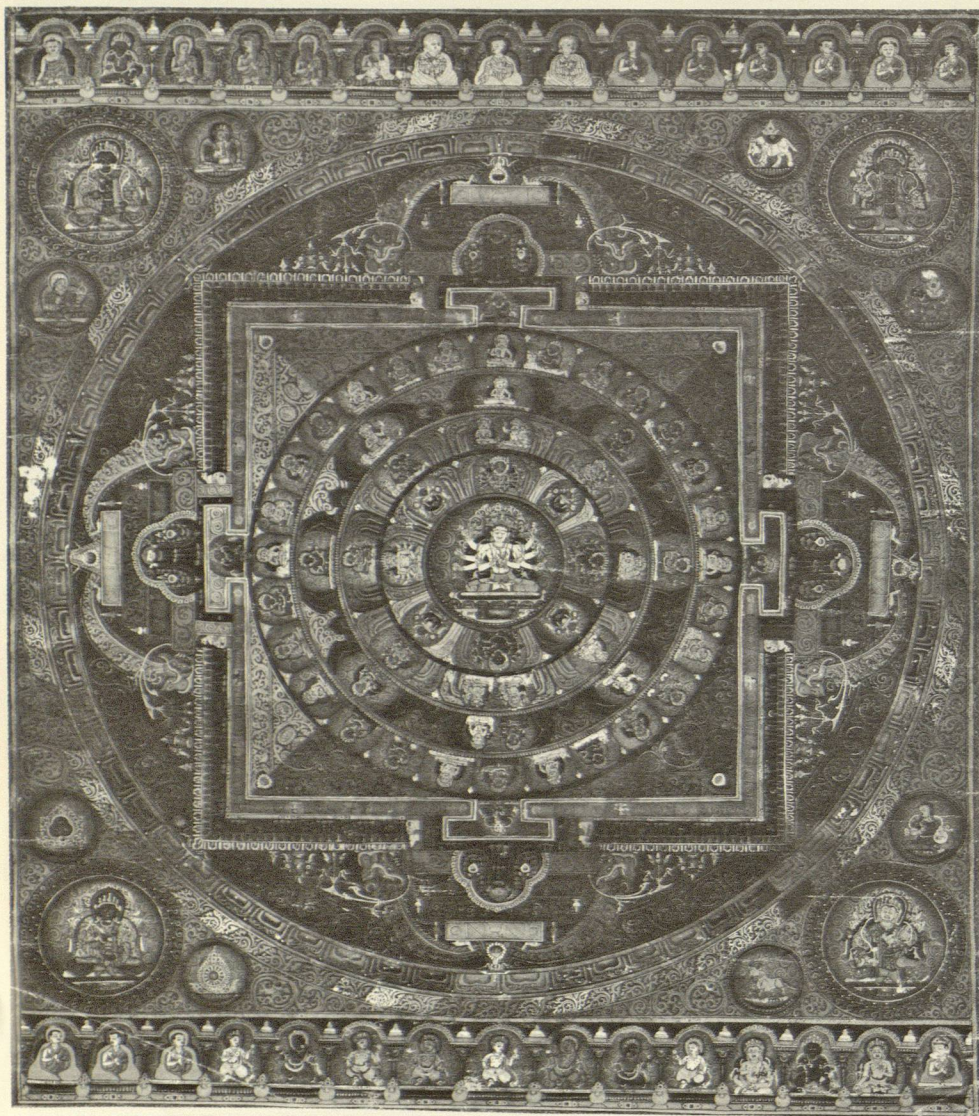
[Cf. 95, fig. 8, pp. 133-34, illus. p. 55; 97, fig. 77, illus. p. 53; 75, fig. 91, p. 149, illus. p. 109; 122, vol. II, pp. 333-34, and illus. vol. III, pl. 5]



134 *Vajrasana Buddha*
Pata, goauche on cloth
 Nepal, late 15th-16th century
 20-5/8 x 18-3/4 inches

The Vajrasana Buddha is one of the forms of the Sakyamuni or Historical Buddha. He is shown in the *dhyanasana* position with his hands in *bhumisparsa* (earth-touching) and *dhyana* (meditation) *mudras*. In front of him is the *vajra* (thunderbolt). He is crowned and displays the *urna* (whorl on the forehead) and the *ushnisha* (auxiliary brain) [see 59, p. 55]. He is placed within an architectural framework that resembles the cross-section of a *vihara* (monastery). Surrounding this central composition are twenty-eight scenes from the life of Buddha, beginning at the upper right margin with the Vassantara Bodhisattva (a Buddha-to-be) choosing his mother in the Tushita Heaven and ending with the Parinirvana scene at the top. The painting is based on such prototypes as those reproduced by G. Tucci [122, pl. 6] and P. Pal [95, fig. 5, p. 52 and p. 133], which date as early as the fourteenth century. The above *pata*, however, dates to a somewhat later period, probably the late fifteenth or the sixteenth century.





135 Vajratara Mandala

Thangka, gouache on cloth

Nepal, early 16th century

20-1/2 x 18-1/8 inches

Vajratara is one of the forms of Tara (the Saviress). She is yellow in complexion, has eight arms and four heads (one on the left and two on the right of the central face), and is seated in the *dhyanasana* position. Her original arms are in *dharmachakra* (preaching) *mudra*; in four other hands she holds some of her attributes, such as a *vajra* (thunderbolt), a *capa* (bow), a *sara* (arrow), and an *ankusa* (elephant goad). The remaining two arms seem to be supporting a *trisula* (trident) and a *khadga* (sword) instead of the usual attributes, an *utpala* (blue lotus) and a *pasa* (noose) [59, p. 75]. The goddess is in the center of the mandala, surrounded by five concentric circles containing various deities, a square, and a final circle on the outside. Smaller circular medallions fill the corners, and a band with figures seated in niches decorates the top and the bottom of the painting. This type of mandala (a mystical diagram intended to release the spirit from the trammels of the flesh) was a form particularly common during the sixteenth century, the early part of which the present painting represents.

[Cf. 75, fig. 88; 77, pp. 129-147]

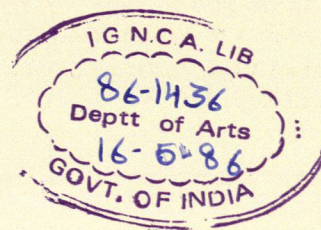


Selected Bibliography

1. Ackerman, Phyllis. "The Talking Tree." *American Institute for Persian Art and Archaeology Bulletin*, No. 4 (December 1935), 67-72.
2. *Ancient Sculpture from India* (exhibition catalogue, The Cleveland Museum of Art). Cleveland, 1964.
3. Archer, Mildred. *Company Drawings in the Indian Office Library*. London, 1972.
4. Archer, W. G. *Bazaar Paintings of Calcutta*. London, 1953.
5. Archer, W. G. *Indian Miniatures*. Greenwich, Conn., 1960.
6. Archer, W. G. *Indian Painting in Bundi and Kotah*. London, 1959.
7. Archer, W. G. *Indian Paintings from the Punjab Hills*. 2 vols. London, New York, Delhi, 1973.
8. Archer, W. G., and Randhawa, M. S. "Some Nurpur Paintings." *Marg*, VIII (June 1955), 8-25.
9. Arnold, Edwin. "The Indian Song of Songs." *Indian Poetry*. London, 1909.
10. Arnold, Sir Thomas W. *The Library of A. Chester Beatty. A Catalogue of the Indian Miniatures*. 3 vols. London, 1936.
11. *Art in Asia and the West* (exhibition catalogue, San Francisco Museum of Art). San Francisco, 1957.
12. *The Art of India* (exhibition catalogue, Memorial Art Gallery of the University of Rochester). Rochester, 1961.
13. *Art of India and Southeast Asia* (exhibition catalogue, The Krannert Art Museum, University of Illinois). Champaign, 1964.
14. *The Arts of India and Nepal: The Nasli and Alice Heerameneck Collection* (exhibition catalogue, Museum of Fine Arts, Boston). Boston, 1966.
15. Asher, F. M. "Buddhist Ivories from Kashmir." *Oriental Art*, XVIII (Winter 1972), 367-373.
16. Ashton, Sir Leigh. *Art of India and Pakistan* (a commemorative catalogue of the exhibition held at the Royal Academy of Arts, London). London, 1947.
17. Banerjea, Jitendra Nath. *The Development of Hindu Iconography*. Calcutta, 1956.
18. Banerji, R. D. *Eastern Indian School of Medieval Sculpture*. Archaeological Survey of India, N.I.S., XLVII. Delhi, 1933.
19. Barrett, Douglas. "Bronzes from Northwest India and Western Pakistan." *Lalit Kala*, No. 11 (April 1962), 35-44.
20. Barrett, Douglas. *Early Chola Bronzes*. Bombay, 1965.
21. Barrett, Douglas, and Gray, Basil. *Painting of India*. Lausanne, 1963.
22. Beach, Milo. "Two Indian Ivories Newly Acquired." *Bulletin of the Museum of Fine Arts, Boston*, LXII (1964), 95-101.
23. Binney, Edwin, 3rd, and Archer, W. G. *Indian Miniature Painting from the Collection of Edwin Binney, 3rd. I: The Mughal and Deccani Schools* (exhibition catalogue, Portland Art Museum). Portland, Ore., 1973.
24. Binney, Edwin, 3rd, and Archer, W. G. *Rajput Miniatures from the Collection of Edwin Binney, 3rd*, (exhibition catalogue, Portland Art Museum). Portland, Ore., 1968.
25. Blochet, Edgard. *Les Enluminures des Manuscrits Orientaux de la Bibliothèque Nationale*. Paris, 1926.
26. Boisselier, Jean. *La Statuaire Khmère et son Évolution*. 2 vols. École Française d' Extrême-Orient, xxxvii. Saigon, 1955.
27. Bowie, Theodore; Diskul, M. C.; and Griswold, A. B. *The Sculpture of Thailand* (exhibition catalogue, The Asia Society). New York, 1972.
28. *Bronzes of India and Greater India* (exhibition catalogue, Rhode Island School of Design). Providence, 1955.
29. Brown, Norman. *Miniature Painting of the Jain Kalpasutra*. Washington, 1934.
30. Brown, Percy. "The Art Section of the Indian Museum, Calcutta." *Indian Art and Letters*, IV, No. 1 (1930), 1-17 and pls.
31. Brown, Percy. *Indian Paintings under the Mughals*. Oxford, 1924.
32. Chandra, Moti. "Ancient Indian Ivories." *Prince of Wales Museum Bulletin*, No. 6 (1957-59), 4-63.
33. Chandra, Pramod. *Indian Miniature Painting from the Collection of Earnest and Jane Werner Watson* (exhibition catalogue, The University of Wisconsin). Madison, 1971.
34. Chinmulgud, P. J. "Paithan Paintings." *The Times of India Annual*. Bombay, 1962.
35. Clark, Stanley. *Twelve Mogul Paintings of the School of Humayun Illustrating the Romance of Amir Hamzuh*. London, 1921.
36. Coedès, George. *Bronzes Khmers Ars Asiatica*, v. Paris, 1923.
37. Coedès, George. *Les Collections Archéologiques du Musée National de Bangkok*. Ars Asiatica, XII. Paris, 1928.

38. Coomaraswamy, Ananda K. *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston*, Parts I-VI. Boston, 1923-1930.
39. Coomaraswamy, Ananda, K. "Early Indian Iconography, II, Sri Lakshmi." *Eastern Art Quarterly*, I (January 1929), 175-189.
40. Coomaraswamy, Ananda K. *La Sculpture de Bharhut*. Paris, 1956.
41. Coomaraswamy, Ananda K. "A Statuette of Vishnu from Kashmir." *The Museum Journal*, xvii (March 1926), 91-93.
42. Coomaraswamy, Ananda K. *Yakshas*. 2 vols. Washington, D. C., 1931.
43. Das Gupta, Rajatananda. *Eastern Indian Manuscript Painting*. Bombay, 1972.
44. Doshi, Saryu. "An Illustrated Manuscript from Aurangabad Dated 1650." *Lalit Kala*, No. 15 (1974?), 19-28.
45. Dupont, Pierre. *L'Archéologie Mone de Dvaravati*. 2 vols. Paris, 1959.
46. Egger, Gerhart. *Der Hamza Roman*. Vienna, 1969.
47. Ettinghausen, Richard. *Paintings of the Sultans and Emperors of India*. New Delhi, 1961.
48. Fabri, Charles. "Akhnur Terra Cottas." *Marg*, vii (March 1955), 53-64.
49. Fontéin, Jan. *Ancient Indonesian Art* (exhibition catalogue, The Asia Society). New York, 1971.
50. Gangoly, O. C. "A Brass Lamp from Canjeveram." *Rupam*, No. 4 (October 1920), 1-3.
51. Gangoly, O. C. *Critical Catalogue of Miniature Paintings in the Baroda Museum*. Baroda, 1961.
52. Gangoly, O. C. "On the Authenticity of the Feminine Portraits of the Mughal School." *Rupam*, Nos. 33-34 (January-April 1928), 11-15.
53. Gangoly, O. C. *Ragas and Raginis*. 2 vols. Calcutta, 1966.
54. Gangoly, O. C. *South Indian Bronzes*. London, 1915.
55. Gangoly, O. C. "Southern Indian Lamps." *Burlington Magazine*, xxix (July 1916), 141-147.
56. Getty, Alice. *The Gods of Northern Buddhism*. Oxford, 1914.
57. Glück, Heinrich. *Indische Miniaturen des Haemzae-Romanes im Österreichischen Museum für Kunst und Industrie in Wien un in Anderen Sammlungen*. Zürich, Vienna, Leipzig, 1925.
58. Goetz, H. "Kachhwaha Painting." *Bulletin of the Baroda State Museum*, iv, pt. 1 & 2 (August 1946-July 1947), 33-47.
59. Gordon, Antoinette K. *The Iconography of Tibetan Lamism*. Rutland, Vt., and Tokyo, 1959.
60. Gravely, F. H., and Ramachandran, T. N. *Catalog of South Indian Hindu Metal Images in the Madras Government Museum*. Bulletin of the Madras Government Museum, N. S., I, pt. 2. Madras, 1932.
61. Grousset, René. *La Sculpture des Indes et de la Chine*. Paris, 1939.
62. Gupta, S. N. "The Goddess Durga." *Modern Review* (October 1913).
63. Härtel, H. "Zur Datierung Einer Alten Vishnu Bronze." *Indologen-Tagung*. Essen-Bredeney, 1959. Pp. 165-178.
64. Hooper, John S. M. *Hymns of Alvar*. London, 1929.
65. *Indian Painting and Folk Art, 17th-20th Centuries* (exhibition catalogue, The Cleveland Museum of Art). Cleveland, 1953.
66. Kempers, A. J. Bernet. *Ancient Indonesian Art*. Cambridge, 1959.
67. Khandalavala, Karl. *Kishangarh Painting*. New Delhi, 1959.
68. Khandalavala, Karl. "Leaves from Rajasthan." *Marg*, iv, No. 3 (1950), 2-24.
69. Khandalavala, Karl, and Chandra, Moti. *New Documents of Indian Painting—A Reappraisal*. Bombay, 1969.
70. Khandalavala, Karl. *Pahari Miniature Painting*. Bombay, 1958.
71. Khandalavala, Karl. "Problems of Rajasthani Painting," *Marg*, xi (March 1958), 4-17.
72. Khandalavala, Karl. "The Rasamanjari in Basohli Painting." *Lalit Kala*, Nos. 3-4 (April 1956-March 1957), 26-38.
73. Kingsbury, Frances. *Hymns of Tamil Saivite Saints*. London, 1921.
74. Kramrisch, Stella. *Art of India* (exhibition catalogue, University Gallery, University of Minnesota). Minneapolis, 1969.
75. Kramrisch, Stella. *The Art of Nepal* (exhibition catalogue, The Asia Society). New York, 1964.
76. Kramrisch, Stella. *The Arts and Crafts of Travancore*. Oxford, 1952.
77. Kramrisch, Stella. "Nepalese Painting." *Journal of Indian Society of Oriental Art*, I (1933), 129-147.
78. Krishna, Anand. *Malwa Painting*. Banaras, 1963.
79. *Lalit Kala* [editorial article], "An Aniruddha-Usha Series from Chamba and the Painter Ram Lal." *Lalit Kala*, I (1955), 37-44.
80. LeMay, Reginald. *A Concise History of the Buddhist Art in Siam*. Cambridge, 1938.
81. LeMay, Reginald. *The Culture of Southeast Asia*. London, 1954.
82. Lee, Sherman E. *Ancient Cambodian Sculpture* (exhibition catalogue, The Asia Society). New York, 1969.
83. Lee, Sherman E. *Rajput Painting* (exhibition catalogue, The Asia Society). New York, 1960.

84. Lee, Sherman E. "Some Little-Known Indian Bronzes." *Art Quarterly*, xvii (1954), 24-27.
85. Loo, C. T. *The Sculpture of Greater India* (exhibition catalogue, C. T. Loo and Co.). New York, 1942.
86. Luce, G. H. *Old Burma—Early Pagan*. 3 vols. New York, 1970.
87. Maggs Bros. Catalogue of Sale. *Oriental Miniatures and Illustrations*. London, September, 1967.
88. Martin, F. R. *The Miniature Painting and Painters of Persia, India, and Turkey from the 8th-18th Centuries*. London, 1912.
89. *Master Bronzes of India* (exhibition catalogue, The Art Institute of Chicago). Chicago, 1965.
90. Mehta, N. C. *Studies in Indian Painting*. Bombay, 1926.
91. *Miniatures and Small Sculptures from India* (exhibition catalogue, The University Gallery, University of Florida). Gainesville, 1966.
92. Mookerjee, Ajit. "An Approach to Tantric Art." *Roopa Lekha*, xxxii, No. 2 (1961), 52-58.
93. Narasimhan, V. M. "Votive Lamps." *Marg*, iv, No. 3 (1950), 39-44.
94. Nawab, Sarabhai M. *Masterpieces of the Kalpasutra Paintings*. Ahmedabad, 1956.
95. Pal, Pratapaditya. *The Art of Tibet* (exhibition catalogue, The Asia Society). New York, 1969.
96. Pal, Pratapaditya. *Bronzes of Kashmir: Their Sources and Influences*. The Sir George Birdwood Memorial Lecture on 17 April 1973. [Offprint from *The Journal of the Royal Society of Arts*. London, 1973.]
97. Pal, Pratapaditya. *Indo-Asian Art, The John Gilmore Ford Collection* (exhibition catalogue. The Walters Art Gallery). Baltimore, 1971.
98. Pal, Pratapaditya. "The Story of a Wandering Bronze Buddha and Two Examples from American Collections." *The Connoisseur*, Vol. 181 (November 1972), 203-207.
99. *Pala Sculpture* (exhibition catalogue, The University of Iowa). Iowa City, 1969.
100. *Proceedings of All-India Oriental Conference*, II, pt. 1. Poona, 1961.
101. "Rajasthani Painting." *Marg*, xi, No. 2 (March 1958).
102. Ramachandra Rao, P. R. *The Art of Nagarjunakonda*. Madras, 1956.
103. Ramachandran, T. N. *Buddhist Sculptures from a Stupa near Goli Village, Guntur District*. Bulletin of the Madras Government Museum, N. S., I, pt. 1. Madras, 1929.
104. Ramachandran, T. N. *The Nagappattinam and Other Buddhist Bronzes in the Madras Museum*. Bulletin of the Madras Government Museum, N. S., VII, pt. 1. Madras, 1954.
105. Ramachandran, T. N. *Tiruparuttikunram and Its Temples*. Bulletin of the Madras Government Museum, N. S., I, pt. 3. Madras, 1934.
106. Randhawa, M. S. *Basohli Painting*. Delhi, 1959.
107. Randhawa, M. S. "Kangra Ragamala Painting." *Roopa-Lekha*, xxix (December 1958), 4-29.
108. Rao, T. A. Gopinatha. *Elements of Hindu Iconography*. 2 vols. (4 pts.). Delhi, 1968.
109. Rawson, Philip S. *Indian Painting*. New York, 1961.
110. Rowland, Benjamin. *Art in Afghanistan: Objects from the Kabul Museum*. London, 1971.
111. Salmony, Alfred. *Sculpture in Siam*. London, 1925.
112. Schulz, Walter P. *Die Persisch-Islamische Miniatur Malerei*. Leipzig, 1914.
113. Sivaramamurti, C. *South Indian Bronzes*. New Delhi, 1963.
114. Sivaramamurti, C. *South Indian Paintings*. New Delhi, 1968.
115. Skelton, Robert. *Indian Miniatures from the 15th-19th Centuries* (exhibition catalogue). Venice, 1961.
116. Skelton, Robert. "Murshidabad Paintings," *Marg*, x (December 1956), 10-22.
117. Sotheby Catalogue of Sale. *Fine Indian and Persian Miniatures*. London, 12 December 1972.
118. Sotheby Catalogue of Sale. *Primitive Art and Indian Sculpture*. London, 18 March 1968.
119. Spink, Walter. *Krishnamandala* (exhibition catalogue, The University of Michigan). Ann Arbor, 1971.
120. Srinivasan, P. R. *Bronzes of South India*. Bulletin of the Madras Government Museum, N. S., VIII. Madras, 1963.
121. Tod, James. *Annals and Antiquities of Rajasthan*. Madras, 1880.
122. Tucci, Giuseppe. *Tibetan Painted Scrolls*. 3 vols. Rome, 1949.
123. Waldschmidt, Ernst and Rose. *Miniatures of Musical Inspiration*. Wiesbaden, 1967.
124. Welch, Stuart Cary. *A Flower from Every Meadow* (exhibition catalogue, The Asia Society). New York, 1973.
125. Welch, Stuart Cary, and Beach, Milo Cleveland. *Gods, Thrones, and Peacocks* (exhibition catalogue, The Asia Society). New York, 1965.
126. Zimmer, Heinrich. *The Art of Indian Asia*. 2 vols. New York, 1960.



1/85

11 (KI)DFI

Rs 300
mff

FR/85
217

II (7)

